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"CAPTAIN ROBERT ORME"

JOHN SINGLETON COPLEY

*Included in the sale of paintings from the Ehrich Galleries to be held on the evenings of April 18 and 19
at the American Art Association Anderson Galleries, Inc., New York*

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UNTIL APRIL 21st

Genius of the Canyon

Strip from the earth her crust
And see revealed the carven glory of the inner world,
Templed,—domed,—silent!—
The while, the Genius of the Canyon broods,
Nor counts the ages of Mankind
A thought amid the everlasting calm!

Elliott Daingerfield



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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, APRIL 14, 1934

GOYA LOAN SHOW AT KNOEDLER'S

**Fifteen Remarkable Portraits
Lent by Leading Collectors
Feature Notable Exhibition
on View Until April 21**

By MARY MORSELL

With Goya, portraiture was but one of the manifestations of a genius that was drawn with an equally passionate force into the maelstrom of outward activity and into the swirling inner world of the dreamer's riddle. In the artist's greatest human documents, both urges seem present. The man of the world estimates justly personages who might otherwise have over-awed the brush of an Andalusian peasant; introspective vision strips naked the inner man, even while magnificent homage is paid to lace and gold, braid and satin.

The fifteen portraits now shown in the loan exhibition at the Knoedler Galleries have been chosen from among the artist's masterpieces in American collections and reveal Goya's close spiritual link with our own age, immediately felt in the swift response of visitors to the display. Detached though Goya's portrayals may be, each figure is imbued with an amazing intensity. Much of this force resides in the burning eyes, which somehow compel our attention before the gaze travels downward over the pearly tones of the flesh and the beauty of textures. No curtains or columns or spacious parks are needed to lend impressiveness to Goya's sitters. Whether magnificently or simply garbed, each figure seems saturated with a strong racial pride that confidently dominates the austere simplicity of the backgrounds.

In his volume on the "Proverbs" of Goya, Blamire Young has an illuminating passage on the artist's working methods. "No man," he says, "was ever more rigorous with his sitter. If they sat at all, they sat all day. He worked in grim silence on the canvas in monochrome until the characteristic he was aiming at was caught. Once caught, he began to work in the color and so proceeded to the end without remorse and without respite."

Goya's portrait style certainly rose to its greatest heights of character interpretation when his sitters were men. A passion for life, quite foreign to the shy reserve of the artistic temperament, had driven him into bold intermingling with the turbulent currents of his time, so that he felt no awe of gold-braided generals or of a marquis serenely enveloped in the consciousness of his rank. He looked into their eyes and saw the truth, and found the tragedy or the compromises that live in the curve of a mouth or the quiver of the nostrils. The years of deafness must have brought him those introspective compensations which come to all who feel shut off from the speech of their fellows, and through this affliction his



"THE MARQUES DE CABALLERO"

Lent by Mr. and Mrs. Oscar B. Cintas to the loan exhibition of paintings by Goya at the Knoedler Galleries.

By GOYA

List of the Lenders To Goya Exhibition Now at Knoedler's

The following collectors have loaned paintings to the Goya exhibition now on view at the Knoedler Galleries: Jules S. Bache, Esq., Mr. and Mrs. Oscar B. Cintas, Duveen Brothers, Inc., Mr. and Mrs. Eugene G. Grace, Mrs. J. Horace Harding, Mr. and Mrs. Edward S. Harkness, the Hon. Andrew W. Mellon, Mr. and Mrs. Charles S. Payson, Mr. and Mrs. J. Watson Webb, Mr. and Mrs. Harrison Williams and The Art Institute of Chicago (The Martin A. Ryerson Collection). In addition, several canvases have been loaned anonymously.

lyric beauty as in the child portrait from the Bache collection, only empha-

size the power of the almost bullet-like head, bespeaking a man who modifies his worldly tolerance with subtle reservations.

The artist has seen more tragic conflicts of character in the "Portrait of General Nicolas Guey." A somber inner shadow seems to flow over the slightly sunken planes of the cheeks, and the richness of the gold embroidered coat only serves to accentuate the brooding disillusion of the eyes. This stark portrayal of a divided nature, stoically trying to suppress the bitterness lurking around a mouth which does not seem quite cruel or resolute enough for a determined man of action, gives the portrait its peculiar magnetism.

The majority of the child portraits communicate a sense of the artist's relief in gazing upon the freshness of faces that are still a blank page, with nothing to disguise, and with no hidden chapters engraved around the mouth and set within the eyes. Jules

(Continued on page 4)

Amazing Influx Of Mixed Talent In 1934 Salons

**Some Five Thousand Exhibits
Crowd Rockefeller Center
With Much Bewildering Data
on Contemporary Art**

By DINO FERRARI

With due respect and apology to our energetic and intrepid Mayor, chief sponsor of the present Salons of America's mammoth exhibition at Rockefeller Center, if quantity could magically be transmuted into quality, his elation over the display of five miles of "real art democracy" might well prove more contagious. But unfortunately for art, no such alchemy is known to man; no such metamorphosis has ever been effected in recorded history. Still, under a democracy, in name if not in fact, some such alchemist may yet come forth some day with the desired formula to fulfill the dreams of the optimist.

Sad, but true, as we glance at the past for our future bearings, no great art—from that of Egypt, China, India, Assyria, Persia, Greece, Rome, to that of the Renaissance—has ever flourished in a democracy. Art, contrary to the expectation of the liberalists, seems to thrive under despots, whether secular or ecclesiastical. That, of course, does not imply that such phenomena may not occur under democratic ideals; but merely that the evidence is all against *égalité, fraternité et liberté*. Even our staunchest and ablest exponent of the democratic ideal, John Dewey, who can appreciate a good work of art when he sees one, would feel certain qualms and misgivings when confronted with hundreds of artistic miscarriages, or still-borns as are in evidence in the present show.

The opening of this mammoth exhibition will always linger in our mind as a memorable day. Our first impression as we entered the huge galleries of the Rockefeller Center Forum, where the show is housed, was one of bewilderment, induced by the appalling sense of confusion of the hundreds upon hundreds of futile, abortive efforts that met our eyes. We were staggered, not only by the number of canvases, drawings, bronzes and plaster casts, watercolors, prints, etc., hung pell-mell, row upon row, from ceiling to floor along the walls of the galleries, but also by the absence of purpose, the lack of any deep conviction apparent in most of the works on display. With a few notable individual exceptions, this gigantic exhibition epitomizes more than any other tangible symbol that we can think of, the mental dis-orientation and spiritual aridity of the modern man. Our contemporary artists, and especially the American members of the fraternity, must learn, to use the humanistic phrase of the late Irvin Babbitt, "to look at life steadily and as a whole," and with positive conviction—since life is positive—if his work is to embody meaning and intelligibility for the man in the street and for poster-

(Continued on page 5)



"DONA FRANCISCA VICENTA CHOLLET Y CAVALLERO"

By GOYA



"DON BERNARDO YRIARTE"

By GOYA

Two portraits; that of the woman lent by Mr. and Mrs. Harrison Williams, the man lent by Mr. and Mrs. Edward S. Harkness; in the exhibition at the Knoedler Galleries.

Plastic Beauty and Intense Psychological Insight Mark Goya Portraits in Loan Exhibit at Knoedler's

(Continued from page 3)

Bache's beautiful portrait of little Don Manuel Osorio is a marvelous expression of this mood. Goya has lavished a special tenderness on this little boy, letting white light fall in strong shafts over the pearly delicacy of the face, and imparting to the dark velvet of the eyes a stark and wondering innocence. The exquisite painting of the crimson suit with its white sash and lace frills also seems to express this joy in release from the relentless probings of psychological truth. And the greedy eyes of the three cats, with their gaze riveted upon the child's pet bird, give a subtle and striking emphasis to the artist's entire conception.

Studying the other child portraits in the exhibit, which inevitably pale somewhat before the Bache masterpiece, one realizes that Goya's children never play. They seem standing gravely on the threshold of life, waiting solemnly to take their first step. They are even detached from their pets and hold with quiescent patience the slender cord that is attached to the leg of a bird, or the leash of a dog. Elegant little Count Trastamara, already the perfect prototype of the future aristocrat, seems completely uninterested in the petitioning gayety of his spaniel; Don Manuel Osorio is remote from the drama of his bird and the three cats, and Juanita Mazarredo of the thin, set mouth grips the loose end of her belt, in a gesture that seems to signify that something has already threatened her inward security. Only in the portrait of Victor Guye does one feel a resolute stubbornness and sense of reality. The ruddy face has an urchin-like quality and the body, though encased in a rich

gold-braided suit, has an air of stocky self assertiveness. The book was certainly placed in his hands; the boy does not want to read it. However in the "Portrait of Pepito Bonello," where a little flavor of Reynolds creeps in, there is a sparkle in the eyes which suggests a small boy's satisfaction in the sumptuousness of his toys.

Another variety of detachment appears in Goya's portraits of women. Certainly no flatterer or court painter in the accepted sense, he none the less often reveals a certain psychological barrier with the opposite sex. The relentlessness of his vision, the intuitive perceptions which swept his brush with such searching energy over the grandeur of the great men of his time seem to abate a trifle in even such a striking portrait as that of the Marquesa de Fontana in the present exhibition, where the over-short upper lip and the almost sinister curve of the mouth are the only really intense revelations in this harmony of black lace, lustrous eyes and unusually pink flesh. In the

portrait of Dona Francisca y Cavallero, all of the artist's ardor is concentrated upon the head. Its dark ringlets decked in jewels, the burning black of the eyes and the set of the mouth all seem to bespeak a rigid Spanish pride masking inner fires. There is again the influence of Reynolds in the portrait of the very blonde Princesa de la Paz—a strange alloy which gives a certain charming acidity to the pointed face. Without any general trend toward idealization, Goya seems occasionally to have found in the eyes of a woman the same solace that appears so strongly in the child subjects. In the present exhibition, the "Senora Sabasa Garcia" with her liquid, appealing eyes and over-sensitive mouth is painted with a satiny delicacy that seems to cloister her shawled head against the dark background.

Turning again to those portraits of men, which were not discussed previously, one finds three interesting can-

(Continued on page 8)

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Amazing Influx Of Mixed Talent In 1934 Salons

(Continued from page 3)

ity—in a word, if that work is to grow in stature.

In short, we seriously question whether, with the exception of a few individuals, most of the so-called artists know whither they are going, or how to get there. The majority of them have the rudimentary tools, but purpose is hardly discoverable in their work. Only in a few exceptions is there any genuine, creative vision discernible in most of the works on display. They paint, just paint. Alas, not even painting with the spontaneous joy that characterizes children at play.

Not content with our first impression, we returned to the scene to resume our adventure in this jungle of art. But even then, although our visit actually lasted five hours, we had to forego most of the lower north galleries. (We hope that some of our colleagues on THE ART NEWS may be generous enough to brave them later.) As we plodded on through what seemed to us miles of floor-space, trying to take in the thousands of works and trying also to be fair to all exhibitors, now and then a bright, promising note, albeit often crude, became gradually discernible here and there, through the prevailing thick mental and emotional fog. In this mangled mass of pale imitations of Chiricos, Cézannes, Klees, Modiglianis, Renoirs, Braques and other masters of the modern movement in art, a few individual souls emerged, here and there, with something honestly felt and convincing to say.

Besides the works of artists who may be considered as having arrived, such as Kuniyoshi, Faggi, Zorach, Wood Gaylor, Billings and Anne Goldthwaite, the paintings that registered, whether for their artistic sincerity or technical competence, are the following: "Ann Kocsis' "Amsterdam Avenue, New York"; William McKiller's "The Old And The New," a realistic canvas suffused with more poetic than plastic values; David Morrison's "Canaries"; Omston's funereal humor in "King for a Day"; Waldo Pierce's sprightly "Gemini at Bath," weak in spots but none the less pleasing in its reminiscent flavor of Renoir and Bonnard; Sokolsky's rather crudely handled but bright in color and amusing



"JUANITA MAZARREDO"

By GOYA

Lent by Mr. and Mrs. J. Watson Webb to the loan exhibition of paintings by the artist at the Knoedler Galleries.

"The Nun's Bridge Party"; James Ward's sullen and gray "Neighborhood Church"; George Picken's "Quarry"; Edmund Yoghjian's "From My Window," as well as the work of men to whom the social theme is the motivating impulsion of their art, such as Enzo Bacante, G. R. Zimmerman and Paul Meltsner.

The sculpture of this exhibition is more advantageously placed, offering the spectator a better opportunity to really appreciate the individual works. The artistic achievement in this medium seems to us, moreover, both in

content and in execution, to be on a higher level than the paintings. If this huge exhibition is any indication of the sculptural barometer of young America, then the reading of it promises some fair weather ahead, and some pleasant surprises. These young people, we believe, take their work more seriously, are more solidly grounded in the fundamentals of their métier and know the road they must travel more clearly than their confreres in other mediums.

While in this field of artistic endeavor we missed the works of Faggi,

Toni Salemme, Flannagan, La Chaise and others of the better known men, we were fairly well rewarded in our voyage of exploration by the deftly handled "Nocturne" by Carl Schmitz; Cesare Stea's "Head of a Woman"—even if the latter somewhat sacrificed feeling for form; the well modeled and sensitive "Head of Martha," by Harold Cash, and by the bronzes and casts of certain other coming young sculptors. And there is the "Sitting Hen" and the "Granite Hound" (of weighty granite indeed) by William Zorach for those who see greatness in this well known artist's work. But for us, in conception, feeling and execution, the outstanding piece of sculpture in this exhibition is Concetta Scaravaglione's "Mother and Child," which we hope to reproduce next week. Not that the design is just as we would have it, nor the passages of its form expressed with equal skill in all its parts, but there is embodied in this "Mother and Child" a genuine plastic, as well as poetic, vision, rendered with a fine sense of restraint and delicacy.

One suggestion that we may make for the benefit of future Salons of America exhibitions, is that if each individual artist were restricted to one piece it would prove more advantageous to both visitor and exhibitor.

GARY ART OFFERED TO METROPOLITAN

If conditions of exhibitions are met, the Metropolitan Museum of Art will be the recipient of the art collection of the late Mrs. Emma Townsend Gary, widow of Judge Elbert H. Gary. Valuable art objects, jewelry, laces and embroidery will go to the Museum, provided that within three months of the probate of the will, the trustees agree to exhibit the objects in rooms and in an arrangement with the name of the donor appropriately displayed, approved by the executors of the estate. The trustees must also agree to exhibit the articles perpetually and not to dispose of any of them. Should the Metropolitan Museum decline this bequest, a similar offer will be made first to the Philadelphia Art Museum in Fairmount Park, and then to the M. H. DeYoung Memorial Museum in San Francisco.

The residuary estate, including both real and personal property, will go to whichever museum accepts the art with the imposed conditions. This is to be set aside as an endowment fund for the maintenance of the bequest, with the surplus to be employed for the general corporate purposes of the museum.

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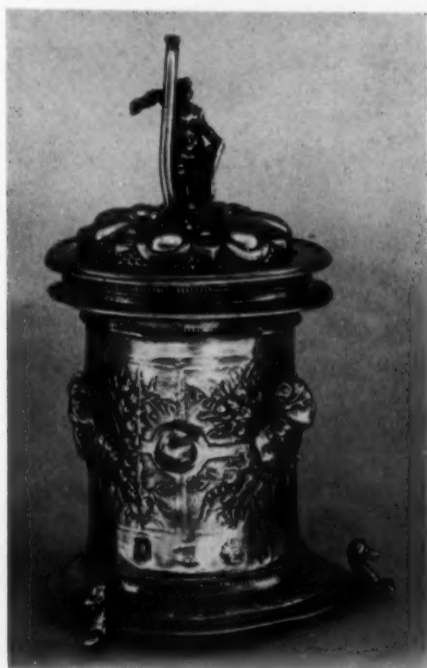
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Lent by Mrs. J. Horace Harding

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IN KNOEDLER'S LOAN EXHIBITION OF HIS WORK



"DON MANUEL OSORIO"

Lent by Jules S. Bache, Esq.

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"SENORA SABASA GARCIA"

Lent by Hon. Andrew W. Mellon

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"DON VICENTE OSORIO, COUNT OF TRASTAMARA"

Lent by Mr. and Mrs. Charles S. Payson

By GOYA



"GENERAL NICOLAS GUYE"

Lent by Mrs. J. Horace Harding

By GOYA

Knoedler Gallery Offers Loan Show Of Goya Canvases

(Continued from page 4)

vases revealing the detached aristocrat, the connoisseur and the thoughtful bourgeois. The most seductive of these is "The Marques Lorenzo Manzaneras," in which color, form and light blend in an atmosphere of calm assurance. The pearly tints of the unlined face, the cascade of lace and the black masses of the coat are brushed in with an almost enamel-like beauty of texture. A faint flicker of sensuality rests upon the lips, but the eyes have a remote purity.

Seductions of color are entirely abandoned in the "Portrait of Don Isidro Gonzales," whose plain coat and striped neckcloth are in striking contrast with the surrounding elegance. Everything is very forthright in this painting, as if to emphasize the honest thoughtfulness and quiet rectitude which are the kernel of character. Of more official character is the "Portrait of Don Bernardo Yriarte," who was Vice-President of the Royal Academy and a great collector of pictures. Here a certain sharpness of line and silhouette stamps the entire composition, stabbing with a delicate precision through the melting variations of soft



"MARGATO SHOT"

One of the six episodes in the capture of the bandit loaned by the Art Institute of Chicago to the exhibition of the artist's work at the Knoedler Galleries.

By GOYA

pink and brown which soften the rigid correctness of the personality.

Although not listed in the catalog, the little full length figure entitled "La Tirana" well deserves inclusion in the show, and is particularly sensitive in the quality of the brush work, with the smoky pinks in the shawl and the dim blue of the sky heightening the subtlety of the character suggestion. Six small canvases, depicting episodes in the capture of the Bandit Margato by the Monk Pedro de Zaldivia, have been loaned to the exhibit from the Ryerson collection of the Chicago Art Institute. These works, which were previously shown at the Metropolitan Museum in 1928, give representation to another phase of Goya's art, although they are not in his most vigorous style.

The exhibition, which is under the patronage of the Spanish Ambassador, Senor Don Juan Francisco de Cardenas, will be on view without charge to the public until April 21.

PAINTINGS BOUGHT BY METROPOLITAN

"Taos Valley" by Ernest L. Blumenschein of Taos, N. M., and "Wood Interior" by John E. Costigan of Orangeburg, N. Y., two oils recently on view at the 109th annual show of the National Academy of Design, have been purchased by the Metropolitan Museum of Art, it was announced by the Academy. Mr. Blumenschein's canvas shows a broad panorama of the Taos Valley, with mountains in the background overhung with clouds, and flat dwellings in the valley. Mr. Costigan's painting presents a sylvan scene with two figures set against a background of profuse foliage.

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Some of the finest specimens known of the coveted blue and amethyst Stiegel glass; rare flasks and bottles from Ohio and Pennsylvania; an assortment of three-mold glass in rarest of colors and patterns; New Jersey, New York, and New England examples are included, thus covering all the important periods and districts of American glassmaking.

Probably the outstanding items in the present sale are an exceedingly rare Stiegel amethyst diamond daisy perfume bottle and the Stiegel cobalt blue paneled vase, than which no finer one has ever appeared and which type collectors agree represents the apex of American achievement in the field of glassmaking.

The catalogue has been prepared under the direction of Mr. Van Winkle himself, which fact vouches for its authoritative and educational value.

*The second part of the collection
will be dispersed at a later date.*

April 28th at 2:15 p.m.

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THE present sale gives a comprehensive review of the various styles and media of eighteenth century American furniture. The Sheraton and Hepplewhite class numbers fine inlaid mahogany card tables, sideboards, bureaus, and secretaries; Chippendale carved mahogany items are also well to the fore with a variety of tables, chairs, and sofas. In addition there are Queen Anne walnut and maple lowboys and chairs, also chairs and tables in the Duncan Phyfe style, while fine clocks, mirrors, and highboys are of note as well.

Furniture of historic interest includes a fiddle-back Queen Anne side chair formerly owned by William Ellery, signer of the Declaration of Independence; a William and Mary maple armchair descended in a long line of distinguished New England judges; and a comb-back Windsor chair once the possession of David Avery, chaplain in the Continental Army, with further association with Washington. A small group of English furniture is also included.

Rare English silver includes Carolean, Queen Anne, and Georgian examples. Rockingham, Spode, Worcester, and Chelsea porcelain services and figures are also of note.

*Property from the collection of
FRANK D. MILLET, N. A. is included.*

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CARSTAIRS' INTERPRETATION OF GOYA

In His "Postscript to Criticism,"
The Author Considers Goya
As Nervous Pulse in History
of XIXth Century Spain

Goya is the nervous pulse in the history of his time. Through him you get its rhythm and its tempo. He paints his period in its true colors. He gives it atmosphere. He gives it life.

Goya's span of over eighty years ran parallel to circumstances colorfully suited to his responsive and dramatic genius. A demonstrative, an inquisitive, an intense personality, he painted against a background of shifting social and political events without ever in any way losing his identity. Kings might be dethroned, the hated foreigner—the French—invade his country, or the still more to be dreaded Ferdinand take possession; but Goya kept his sense of proper direction, and so his native impetus. Born to paint, he continued to paint in his appropriate milieu, despite—or perhaps because of—what was happening about him. He was not stampeded, he was stimulated. His adventurous soul was delighted. He did not allow the fate of others to include his own. He stuck to his, not other people's, guns. His loyalty was not to Spain or to Charles IV, but to Art and his conception of living. Goya must remain where he could best exploit his headlong expressionism. The place he could use it to his own and the world's advantage was Madrid. With Goya playing up to the convention of patriotism we should not have had *Los Desastres de la Guerra*. If Whistler, because his father had been a professional soldier and because he himself had spent several years at West Point, had rushed to America to preserve the Union, we might have been without Whistler almost *in toto*. For such as Goya and Whistler there should be no standardized citizenship. Their obligation is not national but international.

Theoretically, of course, Goya owed Charles a technical allegiance. Had not Charles made him his court painter? Through Charles his income had been markedly increased. Not enough, to be sure, to spare his impoverished parents an allowance, but enough to permit Goya the luxury of a carriage—even if he fell out of it, his very first drive, and hurt his leg. Charles had provided an official stepping-stone to better portraits and love affairs.

But Goya was not entirely in the King's debt. Aside from the position of court painter being his due, by virtue of his ability, was there not perhaps an element of happy conceit connected with the King's act? Charles himself was an artist, too, in a small way. Eight years after Goya's appointment did not the royal couple pay a visit to the Academy, armed with a sheaf of drawings "valueless in themselves . . . but . . . a tribute to the fine arts . . . to incite those (artists) to . . . more perfect works"? Is it possible that the Pintor del Rey had encouraged the expedition?

Still, Charles had helped Goya materially, and an act of devotion to King and country on the part of the painter was indicated. Charles had been banished Goya should have followed.

But true to his King, he would have been untrue to Goya. Of humble origin, a riotous youth had taught him to shift nimbly for himself. He had grown up fettered by no moral code, no inhibitions. Street brawls, in one of which he was laid low with a knife in his back, and escapades such as breaking into a convent after a nun, showed lawlessness of a violent kind. Authority



PORTRAIT OF
PEPITO COSTA
Y BONELLO

By GOYA

Lent by Mr. and Mrs.
Harrison Williams to
the loan exhibition of
paintings by the artist
at the Knoedler Gal-
leries.

thrice on his trail had precipitated Goya's withdrawal from Saragossa, Madrid and Rome, successfully. These early episodes of rebelliousness and rape scarcely guaranteed a passive and patriotic gesture in his maturity.

Goya, no doubt, acted intuitively. An artist's reasoning may not seem sound but his instinct is frequently sure. Artists are not executed. People are vain. Artists are necessary, like mirrors. They remain useful, where kings, generals and politicians out of office do not. When he came to the throne, Ferdinand spared the man who helped select fifty pictures belonging to the Royal family to send to the Musée Napoleon. Goya may have deserved the garrote, but he was also able to paint a striking portrait of King Ferdinand.

So Charles, with his consort, Queen Maria Luisa, left the capital. As one gazes at Goya's equestrian portrait of her in the Prado, one may imagine that if she gave her court painter a thought, it was fierce, arrogant and denunciatory. If Goya thought of her, it may have been with a pardonable touch of secret relish at her plight. Exile, eh? Well, serves her right! Was it not Maria Luisa who had banished Goya's own love, the lady who would come into his studio to have her fair cheeks rouged by "the Master," the resplendent Duquesa de Alba? Whether she was banished because of her liaison with Goya or the toreador, Romero, it was Goya who chose to accompany her into exile. He had not been slow to leave Madrid on that occasion. But he was the victim of an immense passion, and the Madrid of that period was not the Madrid of the French occupation, seething with untoward incident and activity. He was perhaps sick of painting against the stiff drop-curtain of court life, himself dulled by dull sitters, and by the prodigious attacks of indigestion, from too much good living, to which he was subject. That recurring influence, his early restless life, made

him perhaps keen to be on the road again.

Of all uneven painters Goya's range is the widest. He has done the best and the worst he possibly could. This is comprehensible. His existence was not the isolated protected sort. He intrigued with life. He lived tempestuously. Of all artists he and Benvenuto Cellini are paramount examples of men who could live hard and yet produce magnificently. Not an easy thing, for living thus consumes energy, and so confuses and drains the creative faculties. Violent reactions are inevitable. Goya was not always feeling his best. "At times I am so irritable (*rabando*) I cannot bear myself," he writes. "I am tired already. . . . Monday, God willing, I go to a bull-fight." Life in terms of Art, Art in terms of Life! Too tired to work, but he will go to a bull-fight! Had he not been one of a troupe of bull-fighters? One day he would do a wonderful series of lithographs. One day—from memory! So marvelous you would feel its author in each, in the run of its movement, a participant in the tumultuous scene depicted. The contact had been many years ago, in his youth, but observation had been crisp and memory exact. Would he not, at a very ripe old age, show a friend a few passes with the *muleta*? Toulouse-Lautrec did his series of circus drawings from memory, too. But here you have the spectator—keen and accurate, but a spectator merely. Goya is inside and out of his lithographs.

No, it is not every man who can strike an even yet heightened balance between living and producing. Cellini's sculpture is exquisite and apart. It belongs to the artist, not the man. But Goya is unique. His art is reflex to his own physical existence, an expression overlapping and confirming sensation and experience. He was a realist with a particular right to his realism. Had he not done most of what he portrayed? A drawing of a duel is a brilliant ex-

ample. Perfect as a drawing, it conveys an intimate knowledge of the play of foil, of sinew and muscle, and you feel it down your spine in an extra vibration. Goya himself knew well enough what cold steel felt like. Consummate realist, he makes you aware he knew it.

Goya's art is not a pious mediation like Murillo's, nor an original or elaborate arrangement like El Greco's, nor a suave and accomplished snobism like that of Velasquez. Goya lived adventurously. The study of his art is a huge adventure. The approach to it is turbulent and passionate. Only in his portraits of women and children has he achieved detachment. But here it is complete. No matter what his emotional life with the fair sitter may have been, there are no canvases whose gentle occupants gaze out with an air so separate, so naive and impersonal, no artist whose dissociation from the model is more absolute. Here Rickett's assertion that Goya's work "is less essentially art than an intense form of excitement" seems not quite to apply. Excitement he may have felt, but it is not revealed in the superb rendering

of the Duquesa de Alba. It has been absorbed, made one with the sublime energy which went into creating this masterpiece. She is not beautiful. Her portrait does not show the remote self-conscious charm of the Marquesa de las Mercedes or the Marquesa de Pontejos. She has not the prim, the sweet insouciance of Senora Sabasa Garcia. Neither has she the wistful beauty of the Condesa de Haro, nor the bright beauty of Dona Isabel Cobos de Porcel. She is aloof, proud and imperious. She dominates. She suggests that were it her idea and not Goya's that he should follow her, he could do no other than comply with alacrity. She is a woman whose slightest whim it would seem wise to indulge. A Queen may get the better of her. Very well. The Queen may do without her court painter.

Goya's wife appears quite childlike, a quality inseparable from many of his portraits of attractive ladies. One wonders how many of the twenty children she had borne him when this picture was painted. Not many. She looks so demure and unsophisticated; her figure through the chiffon scarf appears quite girlish. Although Goya's portraits of children have a slightly bored and worldly air, his pretty young women are generally characterized by a certain innocence and simplicity.

Only in his portrait of men does Goya the man join with Goya the artist. Here he is at home. Here he is at ease. He knows men. Who better? Their vanity and petty pride, every failing and fault. He seems even to have dominated Wellington, who hardly suggests the man who "beat forty thousand men in forty minutes." ("By God, Cotter, I never saw anything so beautiful in all my life; the day is yours.") The day was Goya's when he painted him. He was not imposed upon by the victor of Salamanca. He saw him as Guedalla describes it, "exhausted, unshaven, hollow-eyed, a little shaken by the spent bullet which had bruised his thigh—a wild-eyed, unfamiliar Wellington." One is tempted to believe the tale that he was attacked by the artist during a sitting! Or did Goya, by his diminished representation of the Iron Duke, attempt to increase the General's achievement; to emphasize the event? Imagination may go beyond the picture to the circumstances involved, to the moments of strain and ordeal felt by the British commander during the progress of the battle. What do we feel as we gaze at Lawrence's upholstered likeness of the same man? We are looking at a brilliant piece of painting, that is all. Does it add to the great man's stature? It does not add to our experience.

Spain has given us her great painters singly. Taking the word School in the sense of a movement in art by a contemporary group more or less equally gifted, Goya is the only "School of Painters" Spain has produced. I mean, of course, that his work in its mass and variety is equivalent to that of several men. Goya was several men. His love of life and its attendant incident and accident, the years at his disposal, the fluctuation in time and condition, influence and experiment, all combined to multiply and enrich his output.

"I have had three masters," proclaimed Goya, "Nature, Velasquez, and Rembrandt." Someone might have added, since he seemed so frequently its victim, "Especially Nature!" For it is Nature, not altogether as he saw it, but human nature as he was seized by it that made him its supreme agency. —From Carroll Carstairs' "Postscript to Criticism."

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"ADMIRAL ROBERT MONTAGU"

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By DAVID



"THE YOUNG GLEANER"

By HOPPNER

Included in the collection of paintings by old masters from the Ehrich Galleries to be sold at the American-Anderson Galleries on April 18 and 19.

EXHIBITIONS IN NEW YORK

ALEXANDER CALDER

Pierre Matisse Gallery

That "freshness, gaiety and charm" which was promised us in the foreword to the catalog by James Johnson Sweeney was entirely lost upon this spectator of the Mobiles of Alexander Calder. Except for the contribution to the recent Municipal Art Show, this rather original form of art was entirely strange to us, so that it was with complete lack of prejudice that we approached these alarming juxtapositions of writhing wires and occult orbs which methodically and periodically moved in space according to the dictates of a mechanism.

First of all, the fact that these Mobiles are kept in motion by electric motors excludes them from any claim to a part in the plastic world. They do, however, have an important attribute of art and that is the power of communicating emotion. It is, on the other hand, emotion evoked by neither fair nor aesthetic means. Any psychologist will confirm the fact that a moving object will invoke perceptive emotion which is frequently conceived in fear. On this basis, repetition of movement and a recurring rhythmic sound make these Mobiles somewhat akin to those instruments of ancient torture which exerted incessant stimulation until the subject was driven to insanity. Fortunately, no disastrous aberration of the mind occurred since we did not remain long enough to test our theory. Can such devices as these create what may be fairly termed "art"? We con-

fess to very tumultuous feelings which reached a climax when confronted by a large swinging black disc which must at some time or other have played a part in some persecution or hypnotic feat. Perhaps this form of "art" could be instrumental in stage design, which is, after all, derived from constructivism. The abstracted saw mill from which our hero is miraculously saved in the great melodrama, Blue Jeans, might gain much by treatment from Mr. Calder. Unfortunately the dynamic character of the Mobiles prohibits their use on book jackets or as illustrations for tales of mystery and horror.

The catalog contains some information which we found ourselves unable to provide. "Out of a tradition of naturalistic representation, he has worked by a simplification of expressional means to a plastic concept which leans on the shapes of the natural world only as a source from which to abstract the elements of form. First we have a reduction of volumes to contour lines—a sort of spatial calligraphy in wire—which have a freer field to fantasy, but, at the same time lay a stronger emphasis on essentials. Then a growing interest in the bases of plastic organization—texture, contrasts, primary colors, simpler rhythms. Finally a new fusion of these elements into forms interesting not so much in their representational character as for themselves.

So, you see, we are not infallible! Calder will even be seen at the Museum of Modern Art, where his Mobiles swing in company with the recent acquisitions, among which is the Bliss collection.—J. S.

THOMAS BENTON

Ferargil Galleries

The many admirers of Thomas Benton's art are given an opportunity to see some of his recent work. The original study for the Indiana mural, which was on exhibition at the Century of Progress Exhibition in Chicago, is the feature of the show. In it one may see scenes taken from the Civil War and interpretations of the post-war expansion in Indiana. The artist shows no radical change in method, and his wiry figures and dramatic color will again challenge the attention of the many who rank him among the principal mural painters. He is undoubtedly a symbolic spokesman for American life and culture and the fact that he is prejudiced as are all propagandists does not detract from his aesthetic significance. There are also on view studies for the project, which will be of interest to students who are inquiring into the why and wherefore of the architectural decoration. A series of drawings of American people and places were found appealing because of their humorous tone as were the "Eight pages from the book of my life."

Fourteen paintings, even without foreknowledge of Benton's chief interest, immediately mark him as a mural painter. He conceives on a large scale with the result that his figures have a

tendency to burst from the limits of a small canvas. Benton likes a good story, so that frequently a dramatic incident, such as a kidnapping case, a strike or some mortgage outrage, pricks his imagination. He may even have witnessed such happenings, for he does succeed in intensification. Withal, whether one is a zealous disciple or, as we are, a not entirely disinterested follower of his mural activities, one must admire his clarity, ease and poise in some difficult situations.—J. S.

SERGEI SOUDEIKIN

Galleries of Symons, Inc.

Albert Duveen has inaugurated this new gallery with an exhibition by the Russian artist, Soudeikin. As the creator of settings for operas, the *Ballet Russe*, *Chauve Souris* and other dramatic productions, the artist has proved his capacities for theatrical decor. In these landscapes, portraits and character studies, one can easily detect the elements of stage design which have been fluently poured from the patterns of curtains and scenery. Yet, it is not simple decorations which by virtue of appropriate color and design will set the emotional tone of the performance before the audience. It is decoration plus reactional ideas united in pleasing harmony. Take, for example, the landscapes, in which the artist raises his scene from realistic repre-

sentation by generalizations and omissions into an almost semi-stylization. A plunge of bright yellow in a bed of green in "Summer Heat" truly conveys the family of jonquils, neatly propped in their grassy domicile, as well as any painting which attempts to picture each leaf and blade, at the same time achieving decorative effects of the first class. Even then, the generalizations of road and trees, and even the simplified account of two negroes lazily leaning on a white fence, are imbued with an indescribable power that suggests a wall of impenetrable heat enshrouding the country landscape. This procedure is often repeated in other scenes and is usually painted in thick impasto.

In the portraits, the paint is more thinly applied. Most of these we did not discover to have the intensity, or even upon occasion the brilliance, of the landscapes, since they rely upon theatrical rather than dramatic devices for characterization. He seems more interested in tricks of personality and dress which will convey type rather than in the essential individuality of the subject. These portraits are not, however, superficial, and if Soudeikin were only to pursue a path directed to pierce the depths of which he is capable, the results would be more gratifying. For he does succeed in his character types of American life of which he gives a complete cross section in "American Panorama." With an almost Sinclair Lewis dart to the point, these people have become realized if only by caricature. In a group of drawings in pencil and color, that of Stokowski is the best.—J. S.

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ART BAEDEKERS

We have recently learned on reliable authority that the average publication rate on books dealing with aesthetics is one per week. This is an obvious indication that there is a keen desire among laymen to penetrate the secret arcana of art jargon that seems to be forever separating them from works of art. However, current production of paintings, sculpture, watercolors and work in black and white seems always to keep well ahead of even the fleetest aestheticians. America, so often berated as a materialistically minded nation, seems to hold a vast artistic energy up its sleeve—at least from the quantitative point of view. The mille of native art, which was spread before us in the recent Municipal Show, was apparently but an initial spring to warm up aesthetic pedestrians for the endurance stretches of the Salons and the Independents. The former Society, which last season seemed to be sinking into a state of innocuous desuetude, apparently needed only the spur of civic approval to rival the guinea pig in prolific production of works good, bad, and indifferent, sophisticated and naive. It is to be hoped that the many visitors to this large show will have the moral support of at least one or two good volumes on aesthetics as well as the physical comfort of flat heeled shoes—or better still, roller skates. With the entries ranged tier upon tier in the comfortable democracy which prevails in such art marathons, even the eagle-eyed critic is liable to confusion. And certainly the aestheticians can scarcely have covered even in their wide soarings of thought all the phenomena which the combination of a two dollar entrance fee and an imminent art Renaissance has brought to Rockefeller Center.

In his most recent volume, the eminent English critic, Mr. Clive Bell, remarks that "if art cannot prevail against a disordered or an empty stomach, at least it has the power to



"PERFECT HARMONY"

Recently acquired by the William Rockhill Nelson Gallery of Art of Kansas City from Wildenstein & Company.

By PATER

Van Eyck Panel
Stolen at Night
From Ghent Altar

raise one above the minor miseries of life, domestic vexations, over-drafts, small jealousies and crosses, and defective water-pipes." This is perhaps a slightly optimistic estimate of the spiritual nurture to be obtained from the large displays which exhibit the exuberant artistic hopes of a large cross section of art-aspiring America. It is perhaps just as well that the public at large will, with customary good humor, tend to take both the Salons and the Independents in the same spirit as a World's Fair or a Circus, patiently trudging its length and breadth with native thoroughness and leaving the volumes on aesthetics to the high-piled tables of patient book reviewers and critics.

LET US BE PRACTICAL

This is Henry Mencken speaking in the current issue of *Vanity Fair*:

"If there is anything that plain Americans hate even more than they hate liberty it is the vague collection of malaises and affectations called art. The notion that they are simply indifferent to it and could be made to love it by suitable pedagogy is pure nonsense. They are no more indifferent to it than they are to arson, kidnapping or treason: they hate it with an active passion, deep-seated and full of venom. Nor is this animosity mere ill-natured envy of the artist, with his velvet pants, his red wine and his Freud-conditioned girl. Let him appear before them in overalls, drinking soda-pop

and with a lawful wife three feet in diameter, and they are still against him. For the real object of their dudgeon is not the man himself, but what he represents. They are against him because his quest is for that strange and ghostly thing called beauty, which they recognize instinctively as an enemy to every law-abiding, industrious and patriotic man."

Ho-hum! Well, four paragraphs later Mr. Mencken tempers his blast by stating that the alleged uplift of the French bourgeoisie through painting and the German masses through music is so much moonshine, and that the common people of those nations are about on a par, aesthetically speaking, with Americans. Which proves that

Mr. Mencken realizes—as William James did thirty-five years ago—the childishness of growing earnest over the business of international comparisons, and that is some consolation.

However,—" . . . The impulse toward beauty as one of the ends of life—or, in more familiar terms, the taste for art, is anything but common in mankind, and is certainly not instinctive. It is confined in all races to small classes, and the popular feeling that they are somehow decadent and anti-social is probably well-grounded. The appetites animating them may range from the purely voluptuous to the purely metaphysical, but no matter how wide the range thereof they show the common character of being without communal utility. Art, in fact, does little if anything that is of practical value for people in general. Its normal tendency is in the opposite direction. It diverts them from their proper business of earning their livings, fills them with longings that are easily and only too often translated into unhappiness, and keeps alive those primordial fears that are the chief burden of the race, and the worst obstacle to its orderly progress."

Good! Why go farther? Why in the name of common-sense and that strange thing called progress let us not advance on the Mencken basis? We have just passed through a thirteen year session of experiment which made everyone exceedingly uncomfortable and cost the American taxpayer several billion dollars. Why not, for the sake of communal utility, try a new one which would save the nation a tremendous amount of cash and spiritual unrest, all of which, including the

waste energy used in the painting of murals, could be diverted into channels running as far as possible in the opposite direction from art?

It would be simple, and, if Mr. Mencken's theories are true, gratifying to every plain American above ground. Let us close the Metropolitan and all other museums from coast to coast. Let us prohibit the sale of paintings, books dealing with art in any form and the importation of the same. Let us ban symphony orchestras and the opera. And let us, by all means, put a strict censorship on literature which might be capable of seducing the plain American from the proper business of earning his living.

Thereby we would close every approach to beauty save the natural variety and the movies, which Mr. Mencken discounts as lather for morons. We would also, it is needless to point out, bank so much money in the course of five years that the payment of the European war-debts would become a negligible matter. And most important of all, we would be gradually drying up the venom in the art-galled soul of that conveniently undefined individual, the plain American.

The benefits of the experiment are obvious. The matrons who now sigh uselessly when Toscanini's baton drops at the end of Brahms's Second Symphony would be sitting at home teaching their children something practical. The boys and girls who tamper with their souls in art schools and museums would be grooming themselves to make practical livings. The comfortably capitalized connoisseurs would be devoting themselves strictly to orderly progress instead of Picassos, and the plain American, who has no impulse toward beauty, could contemplate the spectacle with such emotions as he deemed appropriate.

But I wonder whether, with the world reduced to his own uncharted level, he would remain content and gratified? Close students of him, from time to time, bring in disquieting reports which show that he is not a consistent performer. He has, they say, an unpredictable way of raising his eyes at unexpected moments, even when he is completely surrounded by that aesthetic vacuum which Mr. Mencken believes is capable of producing admirable men and women. And this occasional looking up one might almost construe as the flicker of an instinctive impulse toward beauty.

A notable case of this occurred even so long ago as the year 1896, and as the reporter covering the assignment was Stephen Crane, I do not hesitate to quote his observations here:

"When Jimmie was a little boy he began to be arrested. Before he reached a great age, he had a fair record.

"He developed too great a tendency to climb down from his truck and fight with other drivers. He had been in quite a number of miscellaneous fights, and in some general bar-room rows that had become known to the police. Once he had been arrested for assaulting a Chinaman. Two different women in different parts of the city, and entirely unknown to each other, caused him considerable annoyance by breaking forth simultaneously, at fateful intervals, into wallings about marriage and support and infants.

"Nevertheless, he had, on a certain star-lit evening, said wonderingly and quite reverently, 'Deh moon looks like hell, don't it?'"

I wish I knew where Mr. Mencken gets his information about plain Americans. It might be practical, before closing the doors of the Metropolitan, to find out.—RICHARD BEER.

CORRESPONDENCE

April 4, 1934.

My dear Mr. Frankel:

For many weeks I have had it in mind to write you a word of appreciation for the excellent editorials that appear in *The Art News* each week. They bring to the field of art comment a much needed point of view which clarifies for me and for many, I am sure, the involved factors in art events of the day.

The intelligent news reports are equally welcome and I hope many individuals and institutions know what you are offering.

Sincerely yours,
 ANNE WEBB KARNAGHAN,
 Publicity Secretary.
 Boston Museum of Fine Arts.

AS THEY ARE

"The Long Journey"

Limitless Energy and Courage Empower Malvina Hoffman To Perform Colossal Tasks In Widely Different Fields

By RICHARD BEER

In the summer of 1919 you might obtain a passport, and you might, armed with the proper evidence and credentials, get as far as Paris. But from that point on you were blocked. Even if you were wearing a Red Cross uniform and had positive proof that yours was an errand of mercy, consular officials were still obdurate. Countries east of the Rhine were issuing no visas, and that was the end of it. Unless, of course, you could invoke superhuman authority.

The head of the American Relief Administration gave Malvina Hoffman exactly fifteen minutes. She stated her case rapidly. She and her companion, Marie Louise Emmet, wished to go into the Balkans. They were traveling on behalf of the American-Serbian Relief, and the matter was urgent.

Herbert Hoover listened, estimated the ability of the woman who was facing him and then pointed to a large map of southeastern Europe that hung on the office wall, its whole expanse dotted with pins.

"There are twenty-seven cities indicated there. I want reports on conditions in all of them. How many do you think you can get to?"

Miss Hoffman studied the map for a moment. "Twenty-six," she answered, and Mr. Hoover nodded agreement.

"Leave your passports," he said, "I'll get your visas for you. Report to me when you come back."

They went to Trieste by military train and walked out of the railway terminal into revolution. The Jugo-Slavs and Italians were fighting in the streets, and part of their method was to drop house shutters on the heads of those below. They went to Ljubljana, where gaunt children shouted "Jivila Amerika!" at sight of the Red Cross uniform. They went to Zagreb and Vivodena and on to what the war had left of Belgrade. They saw hospitals where the supply of anaesthetics had long been exhausted and operations were being performed with carpenter's tools. They reached Greece via Nish and Skoplje, and the July heat on the peninsula did what foul drinking water and bad food had failed to do. In Athens Miss Hoffman had a sunstroke, and in Salonika Miss Emmet caught fever. They moved on to Kossovo, to Sarajevo, where the whole thing started, to Illija, Mostar, Ragusa, Spalato and Karlobac. They traveled by automobile where trains didn't run, and when the tires of the Ford gave out they stuffed them with straw and kept on. They took an apology for a boat across a mine-sown section of the Adriatic, steaming without lights, and arrived at Fiume simultaneously with the troops of Gabriele d'Annunzio, who were there for no peaceful

purpose. That was the twenty-seventh city.

They got out of it because it was impossible to stay. French officials put them on a train for Zagreb and locked the door of their compartment. When Miss Hoffman telephoned back from Zagreb seeking news of developments, the wire was cut in the middle of the conversation. They reached Paris nine weeks from the time they started, having passed through war, sickness and famine, but having fulfilled their contract to the letter.

That journey is not the high point in Malvina Hoffman's career, but you learn a little about her as she tells of it, and you learn something more when a few moments later she quotes accurately and in perfect French several verses of Paul Verlaine's. A Siamese cat squatting in a patch of sunshine at the feet of a bronze warrior is the only placid object in the studio. Two assistants are busy with the unpacking of statues and frequent telephone calls

five years. When war broke out she dropped her work and came home. But before she left Paris she had founded the Appui aux Artistes, a fund for the assistance of artists of all sorts and their families. She campaigned for it in this country with Ernest Peixotto and raised money which was turned over to the French Government. That was twenty years ago, but the Appui aux Artistes is still active. The Ministry of Fine Arts invested the money carefully and it now provides an annual prize for some needy French artist.

War work claimed her almost entirely from 1914 on. Beside conducting the department of National and Foreign Information for the Red Cross, she was largely responsible for the organization of the American-Serbian Relief, and it is partly as a result of her activities with that body that sickness and starvation did not take a heavier toll throughout the Balkans. She had little time for sculpture, but justly enough, the one group that she executed during the war

Mrs. William K. Draper, Mrs. Otto Kahn and others.

The story checks there, for Miss Hoffman has occasion to remember much about Anna Pavlova. There was a time when Miss Hoffman was constantly in the wings during rehearsals, sketching and studying the dancer. Two hundred drawings went into the making of the "Bacchanale Russe" and Anna Pavlova would spend hours in Miss Hoffman's studio after performances going over them and selecting the ones she liked. There was a close friendship between the two women which lasted for years, and out of it came the group of Pavlova and Mordkin which is in the Luxembourg Gardens, the portrait statuette of Pavlova and Novikoff, the portrait mask which is in many private collections and three American museums, a frieze of twenty-six panels in bas relief celebrating the "Bacchanale," as well as two other portraits of the dancer.

"She was a great woman and a great

life-size, which is now in the Brooklyn Museum. She spends a winter in Rome and crosses the Mediterranean to North Africa accompanied by her husband and sister.

That was where her work for the Field Museum actually began. African types were something new and they interested her. But undertaking an anthropological report in bronze for all the divisions and subdivisions of mankind throughout the world was another matter. She had, to a certain extent, to sink her artistic impulses, and she disliked the word "anthropology." It was too suggestive of old museum traditions and realistic wax figures in glass cases. An understanding was necessary before she would accept the commission. She would interpret the various races of men as truthfully as her ability would permit, but she was to have a certain latitude in her interpretations and the word "anthropology" was not to apply. On those conditions she went to work.

She was in Europe until the summer of 1931. There were all the Continental types to be modeled and the French Colonial Exposition of that year saved her long journeys into obscure parts of Africa. The natives were brought to Paris and Miss Hoffman, working under the advice of Sir Arthur Keith, the British anthropologist, modeled many of them in her own studio.

Then in August she closed her studio and the actual expedition began. She traveled west, taking the quickest route to the Orient, and sailed from San Francisco accompanied by her husband, Samuel B. Griscom, and a caster, Jean de Marco. Ahead of her went supplies of plaster and plasteline, shipped in air-tight tins from Paris to Honolulu, Yokohama, Peking, Singapore and Calcutta. Ahead of her also went a warning from Sir Arthur Keith to all anthropologists everywhere along the route that Miss Hoffman's time was limited and that they must produce for her pure-blooded specimens of the different races of man who would conform to scientific requirements.

They did, and Miss Hoffman fulfilled her contract to the letter clear from Hawaii into India. The details of that story have been written and re-written and she refuses to go over the ground again. Besides she has something more important to say.

"You know, an experience like that gives you a different view of our civilization. Those people live nearer the truth than we do. They don't lie and they can read minds better than we can. We call them savages, but all you have to do is to play fair with them and they will trust you."

In the jungles between Johor and Penang live a small race who have nothing to do with civilization. They are the Sakais, and Miss Hoffman is probably the only white woman who has ever seen one of them.

She modeled him one morning on the edge of the jungle. She was quite alone as she worked, for it was part of the Sakai's agreement that the male members of Miss Hoffman's escort should go away. She didn't mind that, nor did she mind particularly when with a sudden movement he bent down and whipped his knife across something near her foot. She understood that it was a protective measure and went on working while the decapitated snake writhed on the grass.

Miss Hoffman is not in New York now. She is out in New Mexico, not resting, but modeling American Indians. When she gets through with that job it's possible, but not certain, that she may take a brief vacation.



MALVINA HOFFMAN IN HER STUDIO
Photograph by Clarence Mitchell

break into Miss Hoffman's history. She talks against time and her narrative moves along broad lines which, you realize presently, suit it exactly.

Her father was Richard Hoffman, for thirty-one years pianist with the New York Philharmonic orchestra. Before that he had played with Burke and toured the country with the fabulous Jenny Lind. Her background accounts easily for Miss Hoffman's interest in the arts and it was only a question which branch of them drew her most strongly.

She chose painting and studied for six years with John Alexander. Acting on his advice, she decided to develop her talent for modeling, worked with Herbert Adams and Gutzon Borglum and, to perfect her knowledge of anatomy, spent three winters dissecting at the College of Physicians and Surgeons with Dr. George Huntington. Her first portrait was a bust of her father, executed in marble.

Richard Hoffman was then seventy-eight and lived just long enough to see his daughter's first work completed. On his death Malvina Hoffman went to Paris. She had a definite objective in view which she attained through sheer perseverance. Five times Auguste Rodin refused to receive her. The sixth time he talked to her, looked at her drawings and accepted her as pupil. That was in 1910 and Miss Hoffman was twenty-three.

She studied with Rodin for the next

period—and it had nothing to do with war—won the Widener Memorial Medal at Philadelphia in 1920 and the Helen Foster Barnett Prize at the National Academy in New York in 1921.

In 1919, after winding up the affairs of the Serbian Relief, she might have rested for a while, but Leonce Benedite, director of the Luxembourg and executor of Rodin's will, called her to Paris. She was urgently needed to help in the arrangement of the Rodin Museum in the Hotel Blron. It was not an easy commission, but she accepted it as an honor. She washed marbles with her own hands on which Rodin had left pencilled instructions to the stonecutters, and she took sole charge of the unpacking of Rodin's entire Greek and Egyptian collection, part of which consisted of vases so fragile that they could not be lifted out of the beds of cotton in which they stood.

When that responsibility was ended, the world was theoretically at peace and Miss Hoffman was free to take up her own work again. Her reputation as a sculptor was international. It had begun to build as far back as 1911 when her "Russian Dancers" won a first prize in Paris, and by 1915 she had achieved museum stature with her "Pavlova Gavotte." The small figure went into the Metropolitan, the Detroit Institute of Fine Arts and the Museum of Art in Stockholm. It was also included in the private collections of such people as Sir Joseph Duveen, Mrs. Jacob Schiff,

artist," Miss Hoffman says, "and now people are forgetting her. I went to a memorial service for her the other day and except for my husband and myself the church was almost empty."

There is something incredible about Malvina Hoffman's energy. Roughly speaking, between the years 1920 and 1925 she was occupied mostly with portraits of notable people, including two of Ignace Paderewski. She had, according to the record, more than enough to keep her busy. Yet in 1920 she undertook a commission for a monument to the Harvard men who died in the war, a group of heroic size. She sent to Caen for a block of stone weighing ten tons and wrought from it "The Sacrifice," which is now in the Cathedral of St. John the Divine.

Her second great work, in point of size, comes in 1925. This is a monument "To The Friendship of English Speaking Peoples," a colossal group to be placed over the entrance to Bush House in London. "Colossal" is the correct word in this case. There are fifty-two tons of Indiana limestone in the group when it is finished, and Miss Hoffman travels with it to England and sees it unveiled by Earl Balfour on July 4th.

She is a difficult person to keep up with at any time, but after 1925 she is more so. She projects a monument, "The Four Horsemen of the Apocalypse," and goes into Jugo-Slavia for the purpose of studying horseflesh. She does a bronze of Ivan Mestrovic, over

FREEMAN TO HOLD LARGE APRIL SALE

PHILADELPHIA. — Fine furniture and interior decorations from an apartment in Aldan Park Manor, the antique and modern furnishings of "Sunset," Chestnut Hill, Pa., the residence of the late E. Waterman Dwight, together with the property of other estates and owners, will be dispersed at the Samuel T. Freeman Galleries on April 17, 18, 19, 20, 21, 23 and 24. Included in the large selection of furniture are a pair of fine Philadelphia Chippendale chairs, as well as many other Chippendale specimens; Queen Anne chairs; Sheraton and Hepplewhite examples and a great many English oak pieces. French provincial and work of the Louis XV and XVI periods also appear in the furniture, supplemented by many fine modern objects.

Outstanding in a group of paintings of various schools are a recorded Thomas Sully portrait of Mrs. Isaac S. Waterman and a portrait of George Washington, attributed to Rembrandt Peale. The latter canvas was formerly owned by the late Henry Paul Beck. A large selection of mezzotints and sporting prints will offer opportunities to the collectors in these fields. In the silver appear a rare Philip Syng wine strainer and a mug by the same maker. The strainer is of half-spherical shape with fine perforations, flanked by two beautifully pierced and scrolled handles, while the extremely simple mug, illustrated in this issue, has a pear-shaped body finely moulded at the rim and foot.

A Rodin group and works by R. Tait MacKenzie, Harriet W. Frishmuth and Anna V. Hyatt are to be found in the bronzes. The dispersal of a library of books in fine bindings offers both classic and modern works. The sale of a collection of rare Chinese porcelains, ivories, art objects and furniture, formed by Mr. Walter Henry Taub, while resident in China, will occupy a part of the fourth session, while the entire sixth session will be devoted to the sale of a large group of rugs, including fine Oriental rugs and carpets from the various estates and the owners.

FOREIGN AUCTION CALENDAR

LONDON Christie's

April 19—Porcelain decorative objects, furniture, Eastern rugs and tapestry.

April 24—Italian majolica, Chinese porcelain, French furniture, etc., from various sources.

April 26—Rare Adam furniture and the Boucher Neilson Tapestries from the collection of the Marquess of Zetland.

April 30—Highly important old French silver from the private collection of the late Edmund A. Phillips, Esq.

May 7, 8, 9—The important collection of English and French furniture, porcelain, objects of art and tapestry, the property of the late Leopold Hirsch, Esq.

May 10—Fine old English and Continental silver plate.

May 11—Important pictures, drawings and engravings, the property of the late Leopold Hirsch.

Sotheby

April 18—Engravings and drawings.

April 18-19—Books and manuscripts.

AMSTERDAM Mensing

May 15—The Heldring collection of paintings.

COLOGNE Lempertz

May 3-5—A porcelain collection consigned by a collector from the Rhineland.

June 19-21—The Leiden armor collection.

BERLIN Lepke

April 25—Antiquities and Far Eastern art.

May 16-18—The Masse collection.

LEIPZIG Boerner

May 14-16—The graphic art collection of Friedrich August II, and German XIXth century drawings from the collection of Professor Arndt.

LUCERNE Galerie Fischer

May 2-5—Paintings, furniture, miniatures, etc.



SILVER MUG

By PHILIP SYNG

Included in the sale of early American and English furniture, furnishings, interior decorations and objects of art, to be held at the Samuel T. Freeman Galleries in Philadelphia, April 17-24.

Cincinnati Plans To Add New Wing To Museum of Art

CINCINNATI.—The Cincinnati Art Museum is about to begin work on the erection of a new wing. Its original building was constructed in 1881, and an addition was made in 1907. Five years ago, in 1929, the older buildings were completely renovated, the collections rearranged, and three additional wings opened under the direction of Mr. Walter H. Siple. The attendance at the Museum which was 73,670 in 1928, advanced to 129,839 in 1930 and in 1933 was 146,509. Last year 19,044 attended lectures and talks given at the Museum, and more than 6,000 readers used the Library. This constantly increasing use of the Museum by the community made essential the consideration of plans for enlarging and improving the present facilities.

By the terms of the will of Mrs. Frederick H. Alms (Eleanora C. U. Alms) of Cincinnati, her estate was left in trust to Mr. Edward H. L. Haefner and Judge William H. Lueders, and one clause of the will stated that not less than \$250,000 should be devoted to the erection of a wing of the Cincinnati Art Museum, which in size and architecture should be in keeping with the other buildings, to house the personal collection of Mrs. Alms and her husband, which should be known as the "Frederick H. Alms and Eleanora C. Alms Collection." The accumulated income from the estate makes possible the carrying out of this provision of Mrs. Alms' will at this time, and the trustees of the estate have for some time been actively engaged in preparatory conferences with Mr. Walter H. Siple, Director of the Cincinnati Art Museum, and the Committee of Building and Grounds of the Museum Association. The Cincinnati architectural firm of Rendigs, Panzer and Martin has been appointed by the trustees of the estate to take charge of the planning and construction of the new wing, for which excavation is expected to begin this month. The external design of the building will conform to the Richardsonian Romanesque style of the older adjoining Museum building and internally the construction and equipment will follow the best modern museum and library practice.

The new wing will give the Museum a much needed auditorium, with a capacity of five hundred in addition to an adequate library, and additional gallery space. The increasing circulation of books, slides, and photographs handled by the library and the constant use of the present temporary lecture hall make evident the need which will be satisfied by the generosity of Mrs. Alms in making possible the construction of this wing.

Whitney Museum To Represent U. S. In Venice Biennial

At the invitation of the Administrative Committee of "La Biennale di Venezia" and through the courtesy of the Grand Central Art Galleries, owners of the American Pavilion, The Whitney Museum of American Art is to represent the United States in the XIXth International Biennial Art Exhibition. Held in Venice, Italy, from May 12 to October 12, the Biennial embraces the contemporary artistic production of all the leading countries in the world.

The Whitney Museum is sending from its permanent collection sixty-three oil paintings, thirty watercolors and a group of etchings and drawings; all by living American artists. Many of the items included are familiar to the American public but none of the particular examples have been seen abroad, although some of the artists represented have shown works in previous Venice Biennial exhibitions. The greater portion of the artists whose works have been drawn from the permanent collection of the Whitney Museum for this exhibition are comparatively unknown figures in Europe. In so far as possible, and still retaining the representative character of the collection, a special effort has been made by the Whitney Museum to select works of those artists not seen previously in Venice. These artists typify through a wide variety of styles the outstanding tendencies in contemporary American Art.

Represented in this year's Biennial, the XIXth, are Italy, Austria, Belgium, Czechoslovakia, Denmark, France, Germany, Great Britain, Greece, Holland, Hungary, Poland, Spain, Switzerland, U.S.S.R. and the United States. A special feature will be the International Exhibition of Portraits of the XIXth century displayed in the Central rooms of the large Italian Pavilion. American artists to be included therein are St. Gaudens, Whistler, Chase, Duveneck, Sargent and Eakins. Four other important features give additional interest to the Biennial. From July 7 to 28 there will be presented a theater festival with productions in an open-air theater of classical and modern plays of many nations. The cinema will be featured during the month of August with first presentations of new films and an international meeting of film producers. During the period of September 6 to 16 a festival of music and the dance will take place. Concurrent with the date of the Biennial, a large show of the decorative and applied arts will be displayed in the Venice Pavilion.

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AROUND THE GALLERIES

By JANE SCHWARTZ

Among the few high spots of a rather dull week is Gertrude Schweitzer, a young artist who is holding her first one-man exhibition at Macbeth's. The last we saw of her was at the New York Water Color Club, where she was rightly given a prize. Multiple examples do not diminish her superiority in this medium. Pastels gently applied by a fluid brush give the impression of extreme daintiness of touch. Yet, if one were to examine her figures closely, he would discover them to be constructed with full consciousness of volume and rotundity. Take, for instance, the little ballet dancer. She seems at first all air and lightness until attention is called to the strength of the legs and formal characteristics of the arms. Any of the nudes will further demonstrate this trait. The oils, we felt, did not catch that warmth of personality which seemed to radiate from the watercolors. Mrs. Schweitzer is for the most part self-taught and has been as good a teacher as artist.

Virginia Berresford who is showing at the Montross Gallery exhibits varied approaches to her subject. At times, especially in her seascapes, the more realistic point of view is pursued while, elsewhere, such as in a still life and a skyscraper, the semi-abstractness is employed as a vehicle of expression. Whatever the method, she is rather sure-footed in her intentions. Perhaps the paint is thickly applied or possibly it is swept on to the canvas in quick thin strokes, but in both cases technique and power are blended. To our personal taste, the wash drawings and watercolors, especially those of tropical scenes, were more appealing than the more ambitious oils. As in the case of Mrs. Schweitzer, they are more inspirational in character and succeed more fully in expressing the individual.

Two group shows present the work of their new members. The first takes place at the Barbizon-Plaza, where the American Group now includes on its roster William Meyerowitz and Paul Mommer, who have already achieved reputations. Among the others may be noted Isami Doi, Thomas Donnelly, Alonzo Hauser, Charles Trumbo Henry, Julian Levi, Helen McAuslan, Yack Pell, Louis Schanker, Maxwell Simpson, Algot Stenbery and Sol Wilson. This organization, by these reports, seems to be getting along nicely.

The same comment may be made of the National Association of Woman Painters and Sculptors who are exhibiting their twenty new members in a selected group at Argent Galleries. Surveying their contributions, we chose Edith Mae Brisac, Wanda Korybut, Claire Sutherland and Edith Bry as the artists who will probably be outstanding in group shows of this society. Mrs.

Illustrated Catalog Of Leiden Armor Is Now Available

A catalog of the famous armor and weapon collection of Konsul A. D. Hans C. Leiden of Cologne, which will be dispersed at auction by Lempertz of that city on June 19, 20 and 21, is now on hand and may be consulted at the offices of THE ART NEWS. The foreword has been written by Dr. Hans Stocklein, director of the Bavarian Army Museum in Munich and the forty-five plates illustrate a large number of objects. A more detailed account of this important dispersal will appear in a forthcoming issue of THE ART NEWS.

Falkner is holding an exhibition of Chinese portraits and landscapes. Since she explains that "these make no pretense of being more than sketch souvenirs of China" and must not be given aesthetic criticism, this little show does not seem to come under our department.

A most interesting series of exhibits is being held at Delphic Studios this week. The first is that of Rosalee Sondheimer who at the outset makes us aware of that quality which seems rare in contemporary art—namely, the ability to transmit through the mechanics of technique the expression of an emotional self. A pupil of Archipenko, she has the tendency to elongate her forms, but at the same time imbues his angularities with a greater feeling for the curves and soft contours that contribute to plastic beauty. The simply composed groups have a muted eloquence, especially that of the Madonna and Child. The portrait heads were included among our favorites.

Also exhibiting is Winifred Scutt, who, after ten years of inactivity in painting, has returned to the artistic society with an amazing technical surety for one year's work. She is showing portraits both of friends and of Indians of the southwest. In both, the artist is equally skillful since close association has enabled her to interpret sympathetically subjects close to her heart. In the first category, we liked a portrait of Malcomb MacCurdy, which evinces a gift for sensitive appraisal of children. The rendition of childish expression in the eyes, ruddy cheeks and the plumpness born of health, make one wish the artist would concentrate on painting younger people. In the second group, Miss Scutt has taken pleasure in presenting various types of Indians with whom she has been in close contact. There is an old chief, a Pueblo bride, and we must divulge that there is also a Pueblo

papoose, which the artist is keeping in hiding. We saw it in the catalog but nowhere on the walls. After much persuasion, the artist finally dragged the canvas from a closet. Don't let her know we told you about it, but do manage to inquire as we did.

The third exhibitor is Laura Hersloff with her group of abstract crayon drawings. Some are plant forms, others, simple rhythms, and five are black and whites which express movement, music and growth in a very delicate vocabulary.

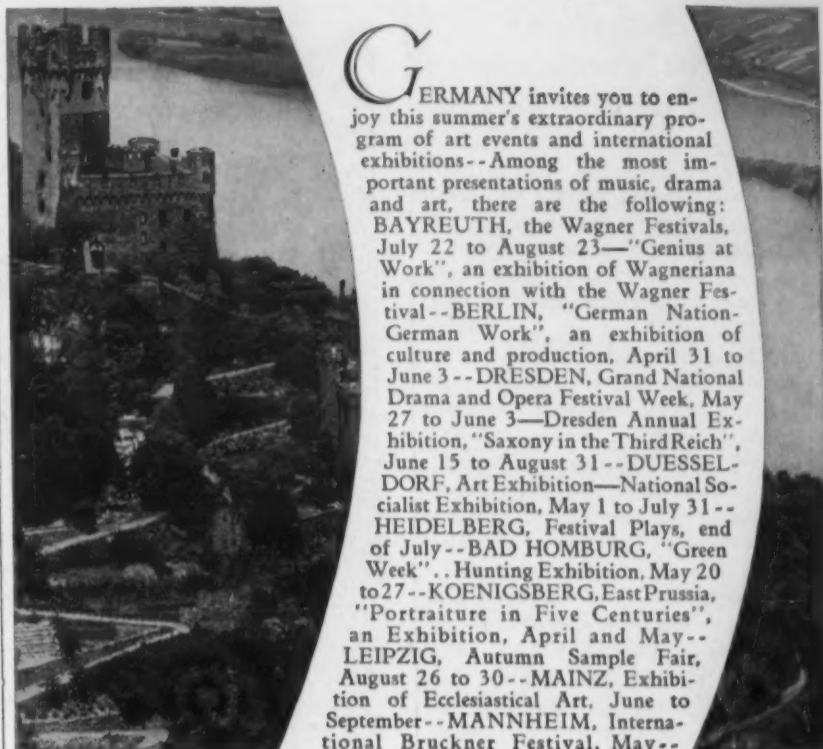
At the Contempora Art Circle, Max Beckmann and Paul Burlin share honors this week. Although the examples of Beckmann have the richness and depth of color we generally associate with his work, he has produced canvases of greater strength. Distortion for the expression of realism does not seem over-emphasized. The best examples were his two portraits which are moody and provocative. Burlin, on the other hand, opposes his lyricism to Beckmann's realism both in color and reaction. There's a lot of Burlin about nowadays in imitators; he seems to be in vogue among the artists. Weber and Burlin have a bit in common in that they can both trace their ancestry through Cezanne. The most effective canvas was "East Side," which Elmer Rice may have seen before he wrote *Street Scene*.

Concluding this week's calendar is an exhibit of XVIIIth and XIXth century prints at the Empire Galleries, an attraction at the Gallery of American Indian Art, a joint exhibition of Francis Criss and Frank Mechau, Jr., at the Midtown Galleries and an exhibit of painters and sculptors, loaned from the Eighth Street Gallery to the New School for Social Research.

REDUCED EXPENSE OF ART DONATIONS

The low cost of charitable contributions, computed by Lyss & Cooper, Certified Public Accountants of New York, sheds an interesting light on the advantages of purchase of works of art for presentation to museums or institutions. The schedule compiled shows what it actually costs a taxpayer having a given income to donate to charitable societies monies amounting to fifteen per cent of his net income.

It will be seen, for instance, that for a person having an income of \$500,000, a charitable contribution of \$75,000 will actually mean parting with only \$30,000. For a person subject only to the Federal Income Tax this means that for every dollar that he contributes to a charitable organization he actually parts with only forty cents. For taxpayers who are subject to both the New York State and Federal Income Taxes, a charitable contribution of one dollar involves an expense of only thirty-four cents. It is therefore apparent that in the large income group the price of a gift to museums and institutions is so radically reduced that it should have a special appeal.



GERMANY invites you to enjoy this summer's extraordinary program of art events and international exhibitions--Among the most important presentations of music, drama and art, there are the following: BAYREUTH, the Wagner Festivals, July 22 to August 23--"Genius at Work", an exhibition of Wagneriana in connection with the Wagner Festival--BERLIN, "German Nation-German Work", an exhibition of culture and production, April 31 to June 3--DRESDEN, Grand National Drama and Opera Festival Week, May 27 to June 3--Dresden Annual Exhibition, "Saxony in the Third Reich", June 15 to August 31--DUESSELDORF, Art Exhibition--National Socialist Exhibition, May 1 to July 31--HEIDELBERG, Festival Plays, end of July--BAD HOMBURG, "Green Week", Hunting Exhibition, May 20 to 27--KOENIGSBERG, East Prussia, "Portraiture in Five Centuries", an Exhibition, April and May--LEIPZIG, Autumn Sample Fair, August 26 to 30--MAINZ, Exhibition of Ecclesiastical Art, June to September--MANNHEIM, International Bruckner Festival, May--

GERMANY

MUNICH, Wagner and Mozart Festivals, July 9 to August 20--STUTTGART, "Town Planning and Architecture", May to September--WERNIGERODE, Exhibition of Modern Ecclesiastical Art, May 20 to 27--DUESSELDORF, Meeting of the Kaiser Wilhelm Society for the Furtherance of Science, June 4 and 5--MUNICH, International Roadbuilding Congress, September 3 to 19. And in addition, Europe's outstanding event of the year, the Special Tercentenary Performances of the

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Very important price reductions have been made in Germany to meet the dollar's deflation. Railroad rates have been reduced 60% for visitors from America. Registered mark traveler checks are available at a discount of approximately 25% at banks and travel bureaus--For all further information and illustrated travel handbook, ask for No. 4.

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CORREGGIO (A. A.) (1494-1534) Head of a Girl

Recent Accessions Are Here Reported By Kansas City

KANSAS CITY—The William Rockhill Nelson Gallery of Art announces further additions to its permanent collection, and we are happy to present, in part, the notes prepared by the Museum on the individual items. The Pater and the Hellenistic Head may be seen in reproduction in these pages.

In announcing the acquisition of the "Perfect Harmony," by Pater, obtained from Wildenstein & Company, the Museum writes:

The "Fetes Galantes," or country pleasures of the court gentlemen and ladies, expressed better than any other type of painting the feminine grace and frivolity, the elegance, the beauty which prevailed in France during the reigns of Louis XV and XVI. Watteau, the leader in this type of composition, was greatly influenced by the Venetian painters and, together with his famous followers, Pater and Lancret, gained inspiration from the theatre. So that, in a magnificent garden setting, these painters depicted types, costumes and situations of the stage or of wandering players.

This canvas, one of Pater's finest works, is a copy of a smaller picture by Watteau. It must have been done about 1720 or 1721, when Pater was working for the master. In most of Pater's canvases his compositions tend to be weak and unbalanced, due to his habit of using the same figures again and again which he had sketched in his notebook, though sometimes he reversed their positions. However, in this picture he has not only followed the design of Watteau, but he has softened it, giving a more decided curve to the outline of the trees and figures, a more rhythmical sweep to the composition. Also he has made the figures more delicate and attenuated, a characteristic of paintings of his school. Carried out in soft shades of silvery blue which are accented with delicate rose tints and enlivened by two costumes of reddish gold, the picture makes a beautiful decorative effect in its atmosphere, composition and coloring.

The Museum also reports the acquisition of a splendid and very representa-



HEAD GREEK, HELLENISTIC PERIOD
Secured recently for the William Rockhill Nelson Gallery of Art in Kansas City from the Brummer Gallery.

tive marble portrait head of the Hellenistic period. Writing of this recent accession, the Museum says, in part: This period between the death of Alexander and 146 B. C., when the Hellenic world came under the new sway of the Roman Republic, was, artistically, the swan song of Greece before her productive springs dried up and the eyes of the world shifted westward to Rome. In the preceding centuries the direct initiative and creative fires of Phidias, Praxiteles and Scopas had carried plastic expression almost to perfection; realism and technical proficiency alone remained incomplete. In these the Hellenistic sculptors took refuge and car-

ried them to a height only rivaled in all history by the XVIIIth century Baroque artists of western Europe.

The newly acquired marble head is a perfect mirror of its period. The carefully delineated eyes, the individual touch in the crooked nose and the exact observation of every plane of the face and each look of hair and beard all spell realism and individualism. And the superb display of craftsmanship may suffice for the lack of the earlier idealism. This head, which is now on exhibition in the Classical section, is a most worthy addition to that department.

A panel depicting "St. George and St. Wolfgang," no doubt the wing of an

altarpiece, obtained from the galleries of A. S. Drey, is the first German primitive to be added to the collection. The attribution, which, according to the Museum, immediately becomes obvious with study, is to that as yet unnamed Master of the Hausbuch, or, as he is often called, the Master of the Amsterdam Cabinet.

The latter title has been given him because most of his eighty engravings preserved in the Royal Print room at Amsterdam, where they have been housed since 1806. Duchesne was the first critic to recognize the distinct artistic individuality of the prints and believed that the artist was a Dutchman who flourished about 1480. Subsequent writers continued to attribute this nationality and attempted to identify him with various engravers of the period. Harzen is the first critic to differ from his predecessors and asserted him to be a South German—in fact, the very artist who had designed the illustrations for the Medieval Housebook in the collection of Prince van Waldburg-Wolfegg. This delightful book sets forth the various arts and occupations of the men of the XVth century in the same amusing manner of the prints in Amsterdam. Von Retberg and Vischer pursued the observations of Harzen and came to the conclusion that the artist was a native of Rhenish Suabia, because of the great similarity of the costumes he used and those in Wolgemuth's double-portrait of 1473. Further testimony to support this contention is in the fact that the Housebook originally belonged to a South German family and that in it we see the antler-crest of Wittenberg. He seems to be curiously free from any great influence of either the Master E. S. or Schongauer, except in his "Mary Magdalen Borne Heavenward," in which we see some dependence on the former engraver.

A comparison with the prints of the Master will immediately make evident the attribution. In the St. George we see the same oval face, the same full lips and heavily-lidded, downcast eyes that are seen in all the Madonnas. Again, he is very similar to the left hand figure in "The Young Man and the Old Woman," the "Youth and Two Maidens" and the youth on horseback in "The Departure for the Chase." A comparison with the Master's finest print, "St. George Killing the Dragon," shows us not only the same face and treatment of hair, but the same armor and the identical little coat caught at the waist and having short ribbon sleeves. Even the dragon bears a marked resemblance to the one in the painting under consideration.

The two saints in the panel stand under a rounded arch which is painted

with Gothic tracery and against a gold background. Three angels with fluttering blue-green robes and soaring wings, again similar to ones in the prints, are flying across the upper part of the panel. Here the drapery recalls that of Campin. St. Wolfgang is recognized by the bishop's robes, mitre and crozier and the church and hatchet which he carries. The folds are soft and voluminous, a far cry from the pot-hook drapery of Schongauer. The dragon, who seems entirely vanquished, recalls the demons in Schongauer prints. The delicate flowers in the grass beneath the feet of the Saints and the aristocratic bearing of St. George bespeak our Master a belated member of the International School.

This panel, which is in an extraordinary state of preservation, is a most important addition to the primitive group of Kansas City and ranks in rarity with the great Valencian retable. Found as one of the finest German engravings of the last quarter of the XVth century, The Master of Hausbuch was, like so many of his contemporaries, a fine painter, although examples in this medium are very rare. He is represented also at Dresden, Sigmaringen and Freiburg.

An important group of Meissen porcelain has also been obtained for the Museum. The pieces—all modeled by Kaendler—date between 1731 and 1780, when the production of the factory was at its height. Perhaps the most interesting figure in the group is a full length portrait of Augustin the Strong as a Free-Mason.

Very rare is a pair of woodpeckers in brilliant glazes and colorings perched on white tree trunks that have decorations of leaves with remarkably lifelike caterpillars and beetles crawling over them. A group figurine inspired by Italian comedies shows Columbine and Harlequin seated on a flower decked bank. The modeling is exquisite and of great delicacy, even to the graceful hands of Columbine and the minute flowers painted on her skirt. One of the so-called "Crinoline" groups developed by Kaendler is a lady and a cavalier with a bird cage. This exquisitely modeled and colorful piece is a gift to the Gallery from A. S. Drey, from whom the other pieces were purchased.

The Museum also reports that the last of a group of eight pottery Lohans attributed to the Tang dynasty have been recently purchased from C. T. Loo. This Lohan is considered unique in that it is the only one whose head has not been restored with new pieces. The figure, which has been on loan in the Museum since the opening in December, is now assured of a permanent home in Kansas City, in the great Chinese room.

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P. W. A. P. Art Work Recently Exhibited In the Middle West

An exhibition of paintings, water-colors and sculpture by artists enrolled in the Public Works of Art Project was placed on view recently for one week at the Minneapolis Institute of Arts, the Institute's March 24 *Bulletin* reports. This was the first opportunity for the public of St. Paul and Minneapolis to observe how effectively the project has been carried out in this district, and because of its local flavor the exhibition was of more than usual interest to the Twin Cities. We reprint below the *Bulletin's* account:

Erle Loran, whose "Early Spring Minnesota," received high praise when exhibited at the Museum of Modern Art recently, is represented by four paintings depicting entrances to Minneapolis and the mills and elevators along the river. Executed in the somewhat flattened colors lately characteristic of this artist, they reveal the impersonal beauty of industrial units.

A group of animated water colors by Sidney Fossum portrays the diversions of the lakes and parks in Minneapolis, while Eloy Wedin has depicted the winter sports of Glenwood Park in oils. The preliminary sketches for Wedin's finished paintings are included in the exhibition for the purpose of illustrating the artist's method. A series of vivid water colors by Bob Brown includes views of the Saint Paul Airport, the Minnesota River, and station scenes.

Duluth and the Iron Range are seen in the striking black and white drawings by Will Norman, and in Dewey Albinson's richly painted Northern Minnesota Mine. The latter is a dramatic picture, full of power and the gaunt purpose of the mining industry.

A group of drawings by Glen Ranney, including views of the Hastings Bridge, Malden Rock, the Airport and the Minnesota River, are among the most forceful things in the exhibition.

A Portrait of Dr. Darius Steward, Professor at St. Cloud Teachers' Col-

PORTAIT OF THE MARQUES LORENZO MANZANERAS

By GOYA

Lent by Mr. and Mrs.
Eugene G. Grace to
the loan exhibition of
paintings by the artist
at the Knoedler Gal-
leries.



lege, by Otto Dallmann, is destined to hang in the College at St. Cloud, while a Portrait of Theodore Wirth, former President of the Minneapolis Park Board, by the same artist, may possibly be placed in the City Hall. A free standing figure in plaster by John Daniels, one of a pair later to be carved in walnut, will be placed in niches in the entrance hall of the Vocational High School here.

Other artists whose work is included

in the exhibition are Gerald Uribe, Le Roy Turner, Miriam Ibling, David Granahan, LeRoy Butcher, Arnold Klagstad, Sebastian Simonet, Sam Sebean, Stanford Fenelle, D. T. Workman, Bill Ryan, Elsa Jemne, Roland Rustad, Clement Haupers, Caleb Winholtz and Bennet Swanson. The exhibition is not entirely comprehensive as a number of paintings have been sent to Washington for display.

At the Kansas City Art Institute,

paintings, sculpture and graphic arts produced in Western Missouri under the Public Works of Art Project were placed on view on April 1 for three weeks' exhibition. The April *Bulletin* of the Institute gives the following brief account of the results of the project in its territory:

The wide scope of the project will be shown in the hanging of at least one work by every artist who has been on the payroll; the strength of the project

will be shown in the exhibition of a large number of works of high quality. There is evident a positive enrichment of aesthetic resources of the community and region. Many of the best works have already been selected by the authorities at Washington and have been shipped East for exhibition and for distribution among the public buildings and offices in Washington, but in spite of such depletion the remaining works show a high achievement.

The project was not intended to relieve incompetent painters, but rather to create public values out of the wasting talents. Many of the most eminent painters in the country are on the government payrolls, and it is the creative artists who are working in Western Missouri.

Specific purposes had to develop as the work came in. Some skillful animal drawings suggested the provision of several hundred lithographs of animal forms as study material for the public schools. Small sculptures of farm animals brought out a large group of very living ceramic animal sculptures, most acceptable to the schools. The decorative abilities of some of the painters evoked the cooperation of the architects of the new court house and of the county judges in developing a group of panels which may be set in the walls of the court rooms. Meanwhile there came out of the various studies numerous paintings highly desirable for the decoration of other public buildings, such as schools, libraries or hospitals. Another highly successful project is a series of mural paintings in the Noyes Hospital at Columbia, Missouri.

In older cities, where the artist has long been recognized as an important minister to life, there has been a demand, under the Public Works of Art Project, for his services as decorator of buildings far in excess of the resources of the Project. This exhibition ought to prove to the people of this region that the artist here can enrich the communities in proportion to the opportunity that is given him.

The plan had its inception in the White House as a means of turning tragic waste into creative wealth. Billions of dollars had been poured into relief for business man and laborer. A small sum is now set aside for the artist. It has brought about a revival of creative energy that will have far-reaching results.

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Leading Prices in Recent Stern Dispersal Recorded

The sale of the collection of the late Mrs. Benjamin Stern at the American-Anderson Galleries on April 4, 5, 6 and 7 realized a grand total of \$223,667. During the exhibition the galleries were thronged with distinguished visitors, many of whom had obviously known Mrs. Stern personally and to whom therefore the quality of her taste in paintings and furniture was no surprise. Many of these were present at the principal sessions of the dispersal, in addition to collectors and dealers, who contributed to create spirited bidding. Various private collectors were among the buyers, but these in certain instances have preferred to use an agent or an assumed name, and we are not at liberty to disclose their identity.

The highest price in the sale was commanded by the "Portrait of an Artist," by Greuze, which went for \$14,000 to H. E. Russell, acting for an unknown buyer. The second largest figure of \$9,400 was paid by Isaac D. Levy for Watteau's "The Musician." H. E. Russell was again successful in obtaining for a client the "Assemblée Galante" of Pater for the sum of \$7,700, while Boucher's "Young Girl" was knocked down to Capt. Daniel Sickles for \$6,000. "Louisa" by Morland was acquired by M. A. Linah for a private buyer for \$3,100, and the two chalk drawings of Boucher, "Venus and Love" and "Venus," went to M. V. Horgan for \$2,600 each. "Ermonville" by Hubert Robert, realized \$2,700, being acquired by J. B. Trevis.

The top price in the furniture was reached by the Louis XV acajou and tulipwood marqueterie liseuse by Pierre Garnier, bought by R. T. Swanson for \$4,000. A price of \$3,500 paid by C. W. Brenner for the Louis XV acajou and tulipwood marqueterie bonheur du jour by Charles Topino, and \$2,700 given by H. E. Russell for the Louis XVI tulipwood and hawewood marqueterie secrétaire à abattant by Pierre Macret constitute the two next highest figures attained in the furniture, while the pair of Louis XVI acajou and bronze doré buffet tables by Riesener went to R. J. Roberts for \$2,600.

Among the many fine objects of art, the bronze group depicting "The Rape of the Sabines," by Giovanni da Bologna, commanded \$2,700 from H. E. Russell, acting as agent.

We print below a complete list of prices over \$500, together with the names of the buyers:

- 137—Silver tea service, mounted in ivory—Boin-Taburet, Paris; Mrs. E. Ehrmann \$ 600
- 576—Pair Sèvres decorated apple green porcelain jardinières, mounted in bronze doré—dated 1756; M. A. Linah, agt. 650
- 583—Pair turquoise blue jardinières, mounted in bronze doré—Kang-hsi; G. Roberts 520
- 588—Pair important Meissen porcelain bird groups modeled by Joachim Kändler—Circa 1760; French & Co. 1,700
- 611—"Venus and Love"—François Boucher, French; 1703-1770; M. V. Horgan, agt. 2,600
- 612—"Venus"—Boucher; M. V. Horgan, agt. 2,600
- 681—"La Bergère Surprise" and "L'Occasion Favorable," two decorative paintings—School of Francis Boucher—French; XVIIIth century; Michael Hart. 600
- 720—Pair fine Louis XV carved walnut and silk needlepoint fauteuils—Nicolas-Martin Delaporte—French, XVIIIth century; McMillan, Inc. 1,100
- 734—Louis XV carved walnut canapé gondole—French, XVIIIth century; Miss H. Carnegie 875
- 760—Henri II carved walnut arched draw-leaf table—Southern French; XVIth century; Dr. R. D. Pierson 600
- 799—Superb Renaissance silk petit point picture—Haut Rhin or Swiss, XVIth century; Michael Hart 775
- 810—Two Centaurs, after the Antique (Pair bronze statuettes)—Florentine School; circa 1600; French & Co. 700
- 815—"Cleopatra with the Asp" (bronze statuette)—Paduan

- School; late XVth century; J. Brummer 850
- 816—"Naiad with Shell and Dolphin" (bronze candlestick and inkstand)—Andrea Briosco (Il Riccio)—Paduan; 1470-1532; A. Dilley .. 575
- 817—"Hercules and Antaeus" (bronze group)—Baccio Bandinelli—Florentine; 1487-1560; C. R. Levin 700
- 818—"The Rape of the Sabines" (bronze group)—Giovanni Da Bologna—Florentine; 1524-1609; H. E. Russell, agt. 2,700
- 822—"Virgin and Child"—Andrea and Giovanni Della Robbia—Florentine; late XVth century; J. W. Spencer 725
- 825—"St. John the Baptist, with Animals"—Andrea Della Robbia—Florentine; 1435-1525; M. V. Horgan, agt. 1,800
- 826—"The Education of the Virgin" (carved polychromed wood group)—School of the Rhine—early XVth century; Goldschmidt Galleries 600
- 830—"A Bacchante"—Joseph Charles Marin—French; 1759-1834; W. W. Seaman, agt. 1,100
- 832—"Adoration of the Magi"—Westphalian School; late XVth century; Goldschmidt Galleries 2,900
- 833—"The Annunciation"—Aelbert Bouts (Follower of)—Netherlandish; 1460-1549; M. V. Horgan, agt. 800
- 834—"Portrait of a Statesman"—Bartholomeus Bruyn the Elder—German; 1493-1557; Felix Gouled 900
- 835—"Portrait of a Man"—Hans Baldung (Called Grien)—Alsatian; 1480-1545; Goldschmidt Galleries 2,000
- 836—"The Musician"—Jean Antoine Watteau—French; 1684-1721; Isaac Levy 9,400
- 837—"Portrait of the Artist"—Jean Baptiste Greuze—French; 1725-1805; H. E. Russell, agt. 14,000
- 838—"Young Girl"—François Boucher—French; 1703-1770; Capt. Daniel Sickles 6,000
- 839—"Assemblée Galante"—Jean Baptiste Joseph Pater—French; 1695-1736; H. E. Russell, agt. 7,700
- 840—"Flowers"—Jan Van Huysum—Dutch; 1682-1749; A. B. Kinney 1,300
- 841—"Fruit"—Jan Van Huysum; A. B. Kinney 1,300
- 842—"Louisa"—George Morland—British; 1763-1804; M. A. Linah, agt. 3,100
- 843—"Ermonville"—Hubert Robert—French; 1733-1808; J. B. Travis 2,700
- 844—"Portrait of a Lady at Her Toilette"—François Hubert Drouais—French; 1727-1779; W. C. Bell 2,400
- 846—"The Entombment of Christ, with Six Saints"; An Altarpiece—Southern French School; XVth century; F. Henry 550
- 849—Pair Louis XVI bronze and bronze doré animal statuettes—French, XVIIIth century; Symons, Inc. 600
- 850—Pair Louis XVI bronze doré figure candelabra—French, XVIIIth century; H. E. Russell, agt. 2,050
- 851—Louis XVI statuary marble and bronze doré mantel clock—Imbert l'ainé, Paris; circa 1780; Isaac D. Levy 1,600
- 856—Louis XV bronze doré table candelabrum—Attributed to J. J. Caffieri, French, XVIIIth century; Jacques Seligmann 550
- 863—Pair important Louis XV carved walnut and needlepoint fauteuils—Jean-Nicolas Blanchard (M. E. 1771); French, XVIIIth century; Mrs. S. Samson 750
- 865—Louis XVI tulipwood marqueterie occasional table—French, XVIIIth century; W. C. Bell 525
- 872—Six Louis XV carved walnut side chairs—French, XVIIIth century; Miss H. Carnegie 570
- 873—Louis XVI inlaid tulipwood writing cabinet, mounted in bronze doré—J. F. Dubut (priv. M. E.)—French, XVIIIth century; Goldschmidt Galleries 900
- 876—Louis XV kingwood and tulipwood marqueterie poudreuse—French, XVIIIth century; Arnold Seligmann, Rey & Co., Inc. 800
- 877—Louis XV tulipwood and bois de violette marqueterie poudreuse—Hubert Hansen (M. E. 1748)—French, XVIIIth century; Arnold Seligmann, Rey & Co., Inc. 850
- 878—Pair exquisite Louis XV carved walnut and needlepoint fauteuils—Pierre Remy (M. E. 1750)—French, XVIIIth century; Irving Blumenthal 1,000
- 879—Pair exquisite Louis XV carved walnut and needlepoint fauteuils—Pierre Remy; Nancy McClelland, Inc. 900
- 888—Late Louis XV tulipwood marqueterie commode, mounted in bronze doré—Godfrey Dester (M. E. 1774)—French, XVIIIth century; Goldschmidt Galleries 1,800

- 894—Four Louis XVI carved acajou and needlepoint fauteuils—French, XVIIIth century; Wildenstein & Co. 700
- 895—Four Louis XVI carved acajou and needlepoint fauteuils—French, XVIIIth century; Felix Gouled .. 660
- 898—Louis XV acajou commode, mounted in bronze doré—A. P. Jacot (M. E. 1766) (?)—French, XVIIIth century; W. W. Seaman, agt. 2,400
- 899—Louis XVI tulipwood and hawewood marqueterie secrétaire à abattant—Pierre Macret (M. E. 1758)—French, XVIIIth century; H. E. Russell, agt. 2,700
- 900—Louis XV tulipwood marqueterie commode, mounted in bronze doré—French, XVIIIth century; Mrs. G. Lindenmyer 1,700
- 902—Pair fine Louis XV carved and laqué fauteuils in needlepoint of the period—Jean-Baptiste Gourdin (M. E. 1748)—French, XVIIIth century; Alavoine & Co. 580
- 903—Important Louis XV acajou and tulipwood marqueterie liseuse—Pierre Garnier (M. E. 1742)—French, XVIIIth century; R. T. Swanson 4,000
- 904—Rare Louis XV tulipwood and kingwood marqueterie tambour-front cabinet—Jean François Oeben (M. E. 1761)—French, XVIIIth century; M. A. Linah, agt. 1,900
- 909—Important Louis XV acajou and tulipwood marqueterie bonheur du jour—Charles Topino (M. E. 1773)—French, XVIIIth century; C. W. Brenner 3,500
- 910—Pair Louis XV finely carved walnut and green damask fauteuils—L. Poussie—French, XVIIIth century; W. P. Harbeson 640
- 911—Pair Louis XV finely carved walnut and green damask fauteuils—L. Poussie—French, XVIIIth century; F. Henry 640
- 913—Louis XV tulipwood and hawewood marqueterie commode—Jean Georges Schlichtig (M. E. 1765)—French, XVIIIth century; Miss H. Carnegie 1,050
- 915—Pair important Louis XVI acajou buffet tables, mounted in bronze doré—J. H. Riesener (M. E. 1768)—French, XVIIIth century; R. J. Roberts 2,600
- 916—Important Louis XVI inlaid acajou writing table, mounted in bronze doré—French, XVIIIth century; Paul Rosenberg 1,400
- 922—Pair Louis XV carved walnut and needlepoint fauteuils—French, XVIIIth century; French & Co. 660
- 925—Six Marie Antoinette carved and laqué side chairs—French, XVIIIth century; Mrs. J. E. Erdman 780
- 926—Six Marie Antoinette carved and laqué side chairs—French, XVIIIth century; Felix Gouled .. 630
- 942—Brussels Renaissance tapestry cantonniers—XVIIIth century; Mme. Cattadori 500
- 943—Superb Louis XVI Gobelin silk-woven tapestry picture by Neilson, after François Boucher—XVIIIth century; Jacques Seligmann 1,900
- 944—Rare Louis XVI Royal Aubusson tapestry panel after J. M. Vien—XVIIIth century; F. F. Granger 1,700
- 945—Important Brussels Renaissance hunting tapestry—XVIIIth century; F. F. Granger 2,400
- 946—Important Brussels Renaissance hunting tapestry—XVIIIth century; F. F. Granger 2,400
- 947—Important Brussels Renaissance hunting tapestry—XVIIIth century; Herman Blank 1,900
- 948—Louis XVI Royal Aubusson tapestry—XVIIIth century; Herman Phillips 1,400
- 949—Brussels Renaissance tapestry—XVIIIth century; W. W. Capen 2,000
- 950—Louis XV Gobelin tapestry—XVIIIth century; Dalva Bros. ... 525
- 957—Louis XVI Aubusson carpet—XVIIIth century; Whitbread & Ulmer, Inc. 1,250
- 959—Tabriz palace carpet; W. H. Woods 1,400
- 960—Kerman palace carpet; F. M. Grinnell 650
- 964—Gothic finely carved oak choir stall—French, XVth century; C. O. Kienbusch 575
- 969—François I late Gothic carved walnut buffet—French Flanders, early XVIIth century; French & Co. 600
- 974—"Clio" and "Erato" (pair sculptured limestone statues)—Louis Simon Boizot—French; 1743-1809; Arnold Seligmann, Rey & Co. 1,100
- 975—"La Santé" and "La Constance" (pair sculptured limestone statues)—Louis Simon Boizot; Arnold Seligmann, Rey & Co. 1,100

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CHRISTIE TO SELL PHILLIPS' SILVER

**French XVIIIth Century Silver
Of the Late Edmund Phillips
To Be Dispersed on April 30
In London Auction**

LONDON.—Christie's April 30 sale of old French silver in the private collection of the late Edmund A. Phillips, Esq., offers to the public a rare opportunity to acquire at auction the much prized works of masters in this field. Mr. Phillips was well known as an authority and was frequently consulted by other experts and collectors desirous of obtaining the benefit of his long experience and remarkable knowledge in the highly specialized subject. Many of the important pieces in this collection were shown in the British Antique Dealers' Association Exhibition in 1928.

The above illustrations are indicative of the range and quality to be found in the collection, which abounds in Louis XV and XVI examples, as well as representatives of the Louis XIV and Empire periods. A few Louis XIII items are also found. A large proportion of the pieces are by well known silversmiths of the periods, while others may be attributed with some degree of certainty. In nearly every case definite dates can be assigned from the *fermier* during which the specimens are known to have been made.

Too much emphasis can hardly be laid on the rarity of old French silver. Although silverwork was accounted one of the predominating expressions of French XVIIIth century art, as Miss Louise Avery wrote in the February issue of the Metropolitan Museum *Bulletin*, "French silver in the land of its origin suffered the severest vicissitudes and relatively little of the more sumptuous plate is now left." The writer goes on to recall that Louis XIV, XV and XVI issued sumptuary decrees (*édits somptuaires*), confiscating gold and silver plates, and that great destruction of fine silver took place during the Revolution and the Terror. A period of general apathy toward XVIIIth century art in general during the mid-XIXth century contributed toward a further loss of much that was fine in silverwork. "As a consequence of all these misfortunes," Miss Avery continues, "when, toward the close of the XIXth century, interest in XVIIIth century art reawakened, there remained in the market but little old French plate."

Among the very fine beakers in the collection, the one illustrated above, by Nicolas Bertin, Paris, 1716, is naturally outstanding, being shown at the British Antique Dealers' Association Exhibition in 1928. Another notable Louis XIV example is one by Antoine Filassier, Paris, 1712, while of those from the following reign one by Jean Louis-Dieudonné Outrebou, Paris, 1772, is known from exhibition at the British Antique Dealers' Association show before mentioned, the catalog number at that time being 1,121. Indeed, a number of the items in this sale were shown in this exhibition, a fact which in itself testifies to their importance.

The set of four Louis XVI table candlesticks, engraved with coat of arms, by Marc-Antoine Leroy, Paris, 1779, of which two are illustrated above, is one in a very fine group in this class of much prized silver. Mention must be



made of a set of four Louis XV table candlesticks by Alexis Loir, Paris, 1740, which are very similar to the pieces in the Puiforcat collection by the same artist, which is illustrated in *Le Poinçons de Paris*, by Henry Nocq, vol. 3, page 157.

A pair of Louis XVI silver-gilt two-handled *jardinières* by Robert-Joseph Auguste, Paris, 1782, formerly in the collection of the Emperor of Russia, remind us that the Russian court was one of the greatest patrons of the French silversmiths. Among the many fine items of table silver, the pair of Louis XVI mustard-pots, spoons and stands (mustard pots and spoons by Jean François Dapcher and the stands by Noel Piton, Paris, 1775), exhibited at the Musée des Arts Decoratifs in May, 1926, should not be missed. Another pair of Louis XV mustard-pots and stands by Eloi Guerin, Paris, 1756, decorated with rococo scrolls and flowers, are also outstanding in this group.

In the provincial silver, a Louis XV silver-gilt *ecuelle* cover and stand by Johann Friedrich Bittner, Strasbourg, 1754, is again remarkable for the fine chiseling of the rococo motifs. By Jean-Marie Jan de Villeclerc, Paris, 1743, is a set of four Louis XIV silver-gilt fruit fishes in quatrefoil form, which are described and illustrated in *Le Poinçon de Paris*, by Henry Nocq, vol. IV, pages 108 and 291. Illustrated in the same publication, vol. 1, page 119, is a pair of Louis XIV silver-gilt casters by Nicolas Besnier, Paris, 1728, also shown in the Musée des Arts Decoratifs exhibition and the British Antique Dealers' Association show.

Outstanding in the earlier silver is a pair of Renaissance silver gilt *tazze*,



SPECIMENS FROM THE EDMUND A. PHILLIPS COLLECTION OF SILVER TO BE SOLD AT CHRISTIE'S ON APRIL 30

1—Two of a set of four Louis XVI Candlesticks by Marc-Antoine-Noel Leroy, Paris, 1779; 2—One of a pair of Louis XV Candelabra by Francois Riel, Paris, 1771; 3—A Louis XVI Beaker by Jacques Debré, Paris, 1779; 4—A Louis XIV Beaker by Nicolas Bertin, Paris, 1716; 5—One of a pair of Louis XIV Beakers by Antoine Filassier, Paris, 1712; 6—A Louis XVI Beaker marked "P.C.", Paris, 1785; 7—One of a pair of Louis XV Silver-gilt Toilet-boxes by Jean Fanche, Paris, 1745.

Paris, late XVIIIth century. For the maker's mark see *Rosenberg*, 3rd edition, 6,635. On one of these remarkable specimens is chased an elephant hunt to represent Asia, and on the other a European hunting scene. Each piece is engraved with the coat of arms of Edward Pitt, from whom they were

passed down in the family until they came into the collection of Montagu G. Thorold, Esq., of Honington Hall, Honington, Grantham, being sold in his sale at Christie's in 1919. A small group of mounted porcelains, and a few pieces of Russian silver complete the collection.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
30 East 57th Street

April 16, 17—On the premises at 30 West 56th Street. Furnishings and objects of art, property of the estate of the late Mr. and Mrs. Henry Seligman.

April 18, 19—Notable paintings by old masters, from the Ehrich Galleries, New York.

April 18, 19—Fine books, the libraries of the late John Markle and others.

April 21—Period furniture and decorations, including property collected by the late Mrs. Benjamin Thaw of Pittsburgh.

Rains Auction Rooms
3 East 53rd Street

April 17—Oil paintings from the residence of the late Mrs. E. H. Harriman, with other private additions.

April 19, 20—Important library of Arthur M. Brown, Esq., of Key West, Florida.

Fifty-Seventh St. Auction Galleries
41 East 57th Street

April 20, 21—Early American furniture and decorations, from the collections of Mrs. Arthur Stem of New York City and Mrs. Perry Jackson of New York City.

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COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

EHRICH PAINTINGS

Now on Exhibition
Sale, April 18, 19

Due to the death of Harold L. Ehrich, and the necessity of liquidating certain accounts, paintings by Old Masters from the Ehrich Galleries of New York City will be dispersed at public sale the evenings of April 18 and 19 at the American-Anderson Galleries, following their exhibition commencing today. The catalog of more than one hundred and fifty numbers gives portraits and landscapes to foremost painters of past centuries, representing the English, French, Italian, Spanish, Flemish and early American Schools.

Two works by Gilbert Stuart are features in the American School paintings, one being the "Rev. Charles Burroughs, D.D." painted in Boston about 1820-25, which has been handed down in the family from the father of the sitter, George Burroughs. It appeared in various exhibitions, including that of Stuart portraits in Boston in 1828. The other Stuart is a distinguished portrait of John Shaw, a lineal descendant of Wouter van Twiller, Dutch Governor of New York, and a prominent financier, wine merchant and merchant fleet owner of his time. It is recorded that the portrait was painted in New York in 1793 by Stuart in return for an Atlantic passage. This painting, which has appeared in many exhibitions, has come down in the family in direct succession from the collection of Alice Long Shaw Foley, of New York, daughter of the sitter. In addition to these two spirited works by Gilbert Stuart, there are two Copley examples, that of "Sir Joseph Banks, P.R.S.," a distinguished British naturalist, and a vigorous three-quarter length portrait of Capt. Robert Orme, who was General Braddock's aide-de-camp, both of which have been exhibited in important museums. A dignified and sensitive portrait of Abraham Lincoln is by Charles Lewis Fuschell.

A number of paintings are given to famous British portraitists. Four works by Hoppner distinguish the XVIIIth century pictures, including "The Young Gleaner," reproduced in last week's ART NEWS, and two portraits, one of John Forbes, Esq., from the collection of Lady Forbes, Ben Neve, Strathallan, N. B., and "Mrs. Sarah Barnes." Most notable in the group of four examples by Raeburn is this Scottish painter's portrait of Henry MacKenzie, Esq., the writer, from the collection of L. Arthurson, Esq., Wyburn, Surrey. "Captain Bathurst," from the collection of C. W. Martin, Esq., Kew, Surrey, a "Portrait of a Lady" and a waist-length of "Dugald Forbes" are the other Raeburns. The catalog draws attention to a Gainsborough, painted about 1770, "Isabella, Lady Molyneux." There are six paintings by Reynolds, five portraits and one his "Boy with Cabbage Nets." The portrait of Miss Mary Palmer, afterwards Countess of Inchiquin and Marchioness of Thomond, acquires greater interest from the fact that the sitter was niece and heiress of Sir Joshua, who frequently painted her portrait. This painting is recorded as having passed through important collections and appeared in various exhibitions. Lawrence's "Sir John Mitford, 1st Lord Redesdale," showing him in full-bottomed wig and robes, has also been exhibited and recorded. Romney, Harlow, Cosway, Beechey and Zoffany are represented, some of them by several pictures.

A picture of historical importance is a waist-length portrait of Benjamin Franklin by Duplessis. Painted in France about 1780, it was purchased by Col. Nathan Haley, an American admirer of Franklin who was living in Bordeaux, and was later brought by him to America, where it descended in the possession of his family. A number of paintings in the French group are cataloged as by noted artists of the time, including a Clouet portrait of "Charles IX, King of France"; a Greuze "Portrait of a Child" and a "Mlle. Dugazon" by David.

Given to Niccolo Rondinelli and Gio-

vanni Bellini is a Bellini atelier XVth century work, depicting the "Madonna and Child." The "Madonna and Child," given to Andrea di Bartolo, has been exhibited at various art institutes and museums, as has an earlier Italian primitive, "Saint Francis Receiving the Stigmata," from the Kaiser Friedrich Museum, Berlin, a XIVth century work of the School of Giotto. Two examples by Jacopo del Sellaia, his "Madonna and Child with the Infant Saint John" and his "Nativity," also appear in the XVth century Italian works. Andrea del Sarto is represented by an enthroned "Madonna and Child with Saints," which has been exhibited at the Detroit Institute of Arts and Memorial Art Gallery at Rochester, and a head-and-shoulders "Portrait of a Man," a sensitive introspective work painted about 1520, of which Dr. Georg Gronau says: "... this portrait belongs to the most important creations of the best period of Renaissance painting." The "Madonna and Child with Saints" by Florentino is authenticated by Bode. Representing the earlier Florentines is a primitive "Madonna and Child" by the Master of the Dominican Effigies, fl. 1350-60, with an authentication by Richter. Another lovely Madonna and Child composition is attributed to the Milanese Bernardino del Conti, and has been exhibited, described and illustrated. A Sienese XIVth century primitive, Bartolo di Fredi's enthroned "Madonna and Child with Saints," comes from the collection of the Andreine family of Siena.

The Flemish group is distinguished by the regal full-length portrait of "Queen Henrietta Maria, with the Dwarf Jeffrey Hudson," from the collection of His Grace the Duke of Leeds, Hornby Castle, Yorks. It is accompanied by the certificate of Dr. Valentin. The work of Rubens appears in the large "Victory Crowning a Royal Prince, Probably Louis XIII of France," painted about 1620-5, and in an interesting earlier work, "The Painter Cornelis de Vos and a Sibyl," painted about 1605, which was described by Dr. A. L. Mayer and illustrated in the *Burlington Magazine* for June, 1925. Earlier Flemish examples include "The Christ Child Adored by Two Magi" given to Foos van Cleve, and "The Holy Family" by Ambrosius Benson. Works by Dutch painters include some very interesting XVIIth century examples. The delightful sunny "Interior with Three Figures" by Janssens has Dr. Bode's authentication and has been described and illustrated by Valentin.

SELIGMAN FURNISHINGS

On Exhibition, April 14, 15
Sale, April 16, 17

On the afternoon of April 16, and the morning and afternoon of April 17, the American-Anderson Galleries will conduct a sale on the premises of the contents of 30 West 56th Street, New York City, the property of the late Mr. and Mrs. Henry Seligman, to be sold by order of the executors. The Seligman house will be open for public inspection today from 9 A. M. to 5 P. M., and tomorrow from 2 to 5 P. M. The sale opens with fine decorative and table glass. The decorative and table porcelain which follow comprise Royal Doulton, Dresden, Crown Derby, Wedgwood, Haviland Limoges and Minton. In the Oriental porcelain are several Ming items, from the Wasserman collection.

The decorative and table silver which follows constitutes a long list consisting mostly of fine Tiffany silver. A very attractive finely chased gilded silver tea and coffee service and matching tea tray come from Gorham. The Japanese and European ivory carvings include two attractive XIXth century European groups, the subject of each being "The Three Graces."

Bibelots, jades, enamels, bronze sculptures, paintings, and other decorative objects cover a wide range. There is also a fine engraved rock crystal gilded silver and Viennese enamel plaque, and some very attractive lamps. Banqueting cloths and other fine linens and damasks, rugs, books, hangings, carpets, and the furniture of master bedrooms and sitting rooms, the library, dining room, smoking room, billiard room and gymnasium will all be dispersed.

THAW, SELIGMAN ET AL. FURNITURE AND DECORATIONS

Now on Exhibition
Sale, April 21

Two interesting examples of antique polychromed terra cottas occur in a group of art objects in a catalog made up of property collected by the late Mrs. Benjamin Thaw of Pittsburgh, and of the estate of Mrs. Henry Seligman; property of the National Safety Bank & Trust Company, and Jay Joyce, with some additions, which is now on exhibition at the American-Anderson Galleries, to be sold, by order of the owners and executors, on the afternoon of April 21. One of the terra cottas mentioned is a XVth century group, "Virgin and Child," by the Master of the Unruly Children, different variations of which by the same master are in the Victoria and Albert Museum, South Kensington, and the Kaiser-Friedrich Museum at Berlin. This group is one of the Thaw items, as is the polychromed terra-cotta bust, "Portrait of a Boy," by Benedetto da Maiano. An interesting bronze statuette of an athlete by a follower of Francesco da Sant' Agata comes from the famous Leverhulme collection. Modern bronzes from the Thaw collection include Remington's "Bronco Buster," a "Bison," by the American contemporary A. Phimister Proctor, N. A., and an animal group, "Lion and Lioness," by the French contemporary Leon Bureau, sculptured in 1897, which received the Medaille d'Or at the Paris Exposition in 1900.

The tapestries include a Lille example, "The Ambuscade," about 1700, from the Jay Joyce collection. In an interesting group of rugs appear a fine Tabriz silk flower garden example, a Seligman item; and some antique examples, such as a South Persian cypress carpet with scarlet field and a Sehna rug with an ivory field. Two Persian silk prayer rugs are unusual in design. Attractive and very usable brocades, velvets and embroideries are comprised in the textiles, and there is an interesting group of fine laces and linens.

In the miniatures, ivories, small sculptures, Gothic and Renaissance bibelots and similar art objects appear many items of interest to collectors. In the furniture appear some attractive French, Italian and English examples, including Georgian, Venetian, Régence, Italian, Southern French or Piedmontese pieces. Prints, silver, decorative glass and fine table porcelains round out the catalog, the last named including two particularly attractive Limoges "Chelsea" decorated porcelain game services. There are also fine sets of service plates in Limoges and Royal Sèvres. The table silver includes fine gilded flat silver made by Keller of Paris.

RECENT AUCTION PRICES

- BIXBY ET AL. BOOKS
- American-Anderson Galleries.—The sale of first editions and manuscripts, collected by the late Mr. and Mrs. William K. Bixby, together with the property of other owners, on April 4 and 5, realized a grand total of \$84,337. We list below the principal prices obtained in the dispersal:
- 67—Bryant's *Poems*, 1821—Uncut copy in original boards, with autograph transcript of closing lines of *Thanatopsis*—Cambridge, 1821; Charles Sessler\$1,000
 - 99—Remarkable chart of the Pacific coast of America, from California to Cape Horn—an XVIIIth century Derrotero; Gabriel Wells ... 1,500
 - 115—*The Adventures of Tom Sawyer*—Mark Twain—illustrated first issue of first edition, with gilt edges—first copy to appear at public sale; Frank R. Carter 1,800
 - 326—*The Scarlet Letter*—Nathaniel Hawthorne—presentation copy from the author—first edition—first issue—Boston; 1850; Charles Sessler 2,600
 - 379—The Kelmscott Chaucer in white pigskin by the Doves Bindery—Hammersmith, 1896; Lewis Hatch 1,500
 - 627—Collection of 19 autograph letters and documents, relating to the surrender of General Johnston to General Sherman—from the files of General Johnston; William Canna 3,000
 - 704—George Washington's own copy of Robertson's *History of the Reign of the Emperor Charles V*—London, 1782—four volumes having his autograph and bookplate; Alwin J. Scheuer 7,700



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Now on Exhibition
Sale, April 18, 19

Standard literature, first editions, books on the fine arts, autographs and manuscripts, comprising the libraries of the late John Markle of New York, Charles E. Davis of South Hamilton, Mass., Lawrence Slade of New York, the late R. H. Hathaway of Memphis, Tenn., and other properties, including the complete autograph manuscript of Donn Byrne's celebrated *Messer Marco Polo*, the property of Mrs. M. M. Willoughby Craig, of London, the former Mrs. Brian Oswald Donn Byrne, to be sold by her order, are now on exhibition at the American-Anderson Galleries, prior to sale the afternoon and evening of April 18 and the afternoon of April 19.

A number of first editions of the writings of Charles Dickens, many in the original parts, include the first

issue of *A Christmas Carol*, London, 1843. Other items of special interest in the first editions include Arthur's *Ten Nights in a Bar-Room*, Boston, 1854; Brooke's *Poems*, London, 1911, autographed by the author; Cooper's *Afloat and Ashore, or the Adventure of Miles Wallingford*, four volumes, Philadelphia, 1844, in the original wrappers; Holmes' *Elsie Venner*, Boston, 1861; Crane's *Red Badge of Courage*, New York, 1895; Longfellow's *Ballads and Other Poems*, Cambridge, 1842, in the original yellow glazed boards, uncut; and Wallace's *Ben Hur*, New York, 1880.

A fine selection of colored plate books includes many important works. A manuscript Breviary with illuminated capitals, France-Netherlands, XVth century, and a *Book of Hours*, printed by Gilles Hardouyn, Paris, about 1521, appear in the early items in the catalog. A copy of the *Flags of the World* by Byron McCandless, Washington, 1917, inscribed on the fly-leaf by President Franklin D. Roosevelt, appears among the items of interest which round out the catalog.

**RECENT ART
BOOKS**

AMERICAN ART ANNUAL
VOLUME XXX

Published by the American Federation of Arts, Washington, D. C.

Price, \$10.00

With the largest advance sales in over four years the *American Art Annual*, Volume XXX, appeared on February 26. This volume covers art events in the United States for the whole year 1933, assembling in one attractive volume a fund of material otherwise available only in the largest metropolitan libraries. The publication of the *Art*

Annual is one of the services of the American Federation of Arts.

Long known among its readers and users as an indispensable tool, the present volume of this reference book should prove still more valuable. Some of the features which help to fill its 850 pages this year are:

1. A fifteen page summary of the "Year in Art" which records the significant events in all branches of art activity during the past year. 1933 was a year of contrasts; bitterly hard times did not, however, prevent a surprising amount of genuine achievement in this field. Much of the material discussed figured prominently in the year's news, other things which seem equally important today bloomed sturdily outside the flaring light of publicity.

2. A biographical Directory of Painters and Sculptors listing 5,250 living American artists. Of these 750 exhibiting artists are listed for the first time. No single feature is more useful than this which appears for the first time

since the volume covering the year 1931.

3. An obituary section gives a brief biographical resume of 150 people who died during the year, many of whom had attained eminence in the art world.

4. A section devoted to Museums, Associations and Societies which give reports, officers and staff members of 1,075 organizations.

5. A list of Art Schools, including Universities and Colleges with art departments, which gives information as to curricula and tuition fees.

6. A record of paintings sold at auction for \$200 or over during the season 1932-33, classified and accompanied by an index of the 355 artists whose works are cataloged.

All in all, Volume XXX of the *American Art Annual* reports authentically on the diversified achievements of art-minded America during the year just past. It is invaluable to artists, connoisseurs, clubs, libraries, officials of art organizations, editors, and all others who need information relating to art and cannot waste their valuable time in digging it out for themselves.

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Calendar of Exhibitions in New York

Academy of Allied Arts, 349 West 86th Street—Winter exhibition.

Ackermann Galleries, 59 East 57th Street—Exhibition of special pieces of XVIIIth century English furniture, to April 30.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Watercolors by Tonita Pena of Cochiti.

An American Group, Barbizon-Plaza Hotel—Group exhibition of paintings by new members, to April 21.

Architectural League of New York, 115 East 40th Street—Exhibition of photographs of Persian Islamic Architecture, April 19-May 9.

Arden Gallery, 460 Park Avenue—Garden sculpture and modern paintings.

Argent Galleries, 42 West 57th Street—Chinese portraits and landscapes by Mary Falkner; work of new members of the N. A. W. P. & S., to April 21.

Artists' Bureau, 63 Washington Square South—Exhibition of oils, watercolors, black-and-white by Kasimir and Wanda Korybut.

Artists Gallery, Towers Hotel, Brooklyn—Exhibition of paintings given by the Brooklyn Painters and Sculptors for non-member Long Island artists, to April 19; paintings by Harry Roseland, to April 20.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—A Brooklyn centennial exhibition; exhibition of the Brooklyn Society of Miniature Painters; twenty-first annual exhibition of the Allied Artists of America, to May 6.

Brummer Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Frans Buffa & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Cale Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Caz-Delbo Galleries, Fifth Avenue at 49th Street—Paintings by M. C. Rockwell, to April 15.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundel Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Contemporary Arts, 41 West 54th Street—Paintings by Joseph Solman, to April 21.

Contemporary Art Circle, 509 Madison Ave.—Paintings by Max Beckmann and Paul Burlin, to April 28.

Decorators Club Gallery, Squibb Building—Exhibition by American Needlecrafts, to April 21.

Delphic Studios, 9 East 57th Street—Work by Rosalce Soudheimer, Winifred Scott and Laura Hersloff.

Demotte, Inc., 25 East 78th Street—Persian and Indian miniature paintings.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—Paintings by Katherine Schmidt, to April 21.

A. S. Drey, 480 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—XIXth and XXth century French paintings.

Ehrlich Galleries, 36 East 57th Street—Special exhibition of early American paintings by Earl, Stuart, Copley and others. Mrs. Ehrlich—A new collection of antique English furniture and accessories.

Eighth St. Gallery, 61 West 8th Street—Paintings and etchings by A. Mark Datz, to April 17.

Ferargil Galleries, 63 East 57th Street—Recent paintings and drawings and original designs for the Indiana mural, by Thomas Benton, to April 22.

Fine Arts Galleries, 215 West 57th Street—109th annual exhibition of the National Academy of Design, to April 15; Forty-fifth annual exhibition of the New York Water Color Club, April 19-May 3.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gallery, 144 West 13th Street—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Prints and sketches in color by leading American artists, to April 28.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Elliott Dainfield memorial exhibition, to April 21.

Marie Harriman Gallery, 61 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Exhibition of fine prints by Albrecht Durer, to April 15; etchings by representative artists.

Hayden Galleries, 450 Park Avenue—Needlework and samplers loaned by various well known collectors and dealers and shown for the benefit of unemployed architects and draughtsmen.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Hispanic Society of America, 156th Street and Broadway—Books illustrated by Vierge, portraits by Scrolla and Mezquita, books published by the Hispanic Society.

Kelekian, 508 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Recent watercolor drawings by James McBoy; drawings by Julius Komjati.

Keppel Galleries, 16 East 57th Street—Lithographs and drawings by George Bellows; exhibition of prints.

Kleemann-Thorman, 28 East 57th Street—Still Life and Flowers, April 15-30; twenty-five new prints, best sellers of the season.

Knoedler Galleries, 11 East 57th Street—Loan exhibition of paintings by Goya, to April 21.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of watercolors by Reynolds Beal, to April 28.

Kuhne Galleries, 59 East 57th Street—"Flowers in the Home," to April 16.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Julien Levy Gallery, 602 Madison Avenue—Drawings and etchings by Salvador Dali.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Oils and watercolors by Gertrude Schwelzer, to April 23; memorial exhibition of paintings by Charles H. Davis, drawings by Hetty Beatty, to April 16.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Exhibition of Mobiles by Alexander Calder, to April 28.

Metropolitan Galleries, 730 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of New York State furniture, to April 22; Fahnstock collection of laces and Blaque collection of textiles, through June 3; Three Hundred Years of Landscape Prints, through April 30; display of XIXth century lace shawls, through April 15; work of students in the free adult art schools of New York City, to April 24.

Milch Galleries, 108 West 57th Street—Ball studies by Sterne, April 16-May 5.

Moutross Gallery, 785 Fifth Avenue—Pictures by Virginia Berresford, to April 21.

Morton Galleries, 130 West 57th Street—Paintings by Chaffee, to April 16.

Museum of the City of New York, Fifth Avenue at 101th Street—Costumes worn at the Prince of Wales Ball, 1860; the History of Central Park, 1852-1933; Tally-ho coach; a Calèche of 1895; "Vanishing New York," photographs of frame houses on Manhattan Island in 1932.

Museum of Modern Art, 11 West 53rd St.—Machine art, to April 16.

National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.

Newark Museum, N. J.—Modern American oils and watercolors; Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Exhibition of contemporary painting and sculpture, arranged by Eighth Street Gallery, to April 28.

New York Historical Society, 4 W. 77th Street—Exhibition of memorabilia of the Marquis de Lafayette in commemoration of the centenary of his death on May 20, 1834, through May.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 30.

Newhouse Galleries, 578 Madison Avenue—Paintings by old masters.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Pen and Brush Club, 16 East 10th Street—Oil paintings by members, to May 11.

Rehn Galleries, 683 Fifth Avenue—Paintings and drawings by George Luks.

Reinhardt Galleries, 730 Fifth Avenue—Recent paintings by Sanford Ross, to April 17; paintings by old and modern masters; sculpture.

Carey Ross, 525 East 86th Street—Paintings by Zelda Fitzgerald, photographs by Marion Hines, to April 30.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Annual oil exhibition.

Salons of America, Rockefeller Center Forum—1934 New York No-Jury exhibition, to May 6.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Fine prints, marine paintings.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Key & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by old masters, rare tapestries, sculpture and objets d'art.

F. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Society of Independent Artists, Grand Central Palace, 480 Lexington Avenue—Eighteenth annual show, to May 6.

Marie Sterner, 9 East 57th Street—Paintings by modern artists.

Mrs. Cornelius J. Sullivan, 111 East 62nd Street—Flower paintings in watercolor by Mabel La Farge, to April 18.

Symons, Inc., 730 Fifth Avenue—Recent works by Soudeikin, to April 21.

University Settlement, Eldridge and Livingston Streets—Metropolitan Museum's traveling exhibition of "Ancient Egypt. Its Life and Art," to April 15.

Upstairs Gallery, 28 East 56th Street—Small oils by Ellshemius, lithographs by Kuniyoshi; group show.

Valentine Gallery of Modern Art, 69 East 57th Street—"Manhattan Patterns" by Charles G. Shaw.

Vernay Galleries, 19 East 54th Street—Special spring exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Wanamaker Gallery, an Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, an Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Julius Weltzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Fifty modern prints of 1933, sculpture by six German artists, to April 21.

Wildenstein Galleries, 19 East 64th Street—Paintings by Bonnard; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamataka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Exhibition of paintings and drawings by Cezanne, Derrin, Van Gogh, Modigliani, Utrillo and Renoir.

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